

DISORDER

THE MAGAZINE FROM THE SUBCULTURE

MARCH 1991 • FREE



Timbre Presents

EPIC RECORDING ARTISTS

CiTR
101.9 FM
presents

SCREAMING
TREES

NIRVANA
DOUGHBODYS

WITH
SPECIAL
GUESTS

Doors 8PM Show 9PM
FRIDAY MARCH 8

WINGS

The Fabulous
COMMODORE
870 Granville Mall



presents

A&M Recording Artists
from San Francisco



with
guests
THE
ODDS

Thursday March 14

Doors 8pm
Show 10:30pm

THE
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PUMP**

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CiTR
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&
CO-OP
102.7
present

from Jamaica

CULTURE

with special
guests the

*Soul
Survivors*
STEEL BAND

DOORS 8PM SHOW 9:30PM
FRIDAY MARCH 15

The Fabulous
COMMODORE
870 Granville Mall

SKABOOM & THE BONEDADDYS

with guests
MIASHA TRILOGY

Saturday at 86
March 16 street

CiTR
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PRESENTS



**SATURDAY
MARCH 23**

WITH SPECIAL GUESTS

86
street

CiTR
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with special guests

The Posies

SATURDAY MARCH 23

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FROM MANCHESTER, ENGLAND

HAPPY MONDAYS

WITH SPECIAL GUESTS

TUESDAY APRIL 2

The Fabulous
COMMODORE
870 Granville Mall

KREATOR • BLITZSPEER • MORGOTH
Sunday April 14 ALL AGES at the New York Theatre

Tickets Available At: Zulu, Black Swan, Track, Highlife, Scratch, Razzberry Records (95th & Scott), and Reminiscing Records (across from The Bay at Surrey Place), outlets or charge by phone 280-4444. Tickets for Culture also available at Barrett Electronics, Caribbean Market, Gerard's Hair Salon, The Patty Shop and Ebony Eyes.

DISCORDER

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COVER

Cover artwork by Julian Lawrence, local comicist extraordinaire and co-artist of Dancing on the Clouds.

OFFICE USE ONLY

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the cow's head chronicles. It seems in recent years relationships between men and women have become so damn touchy, the fun has all but disappeared somewhere along the line we've made some really twisted label changes and identification has become hazardous to your well being. boy girl man woman chick stud babe guy well you got the idea what's the deal? have we lost our minds? I was born a boy (hold the one liners) and somewhere along the way I became a man I'm not sure exactly when this event happened was it when I fought my father and won was it the first time I convinced an older woman to go all the way with me and she not laughing during the whole or dial or was it when I had my first ride in the back of a police cruiser? I'm not sure but the term "man" as such doesn't sit well with me. I'm a guy, boy, guy man that's cool right? OK somewhere with females it's not so clearly defined they (according to recent reports) got straight from girl to full out woman which is confusing for us "guys" when does it happen? can we see it in your eyes? before you dismiss me as just another scum dog male not worthy of washing your socks after a night at a house of pleasure wait!! I may have some good news yet I may not there seems to be no middle ground with females how come there's no buddiesque term such as "guy" for women? I have taken to calling all females regardless of age women mainly because I don't want to get my lights punched out by some irate woman outside a 7-11 at 9:30 am all because I used some incorrect terminology I find it confusing at times when trying to describe a female friend to someone who doesn't know her and also refer to her as a woman I know the assumption is that she is somewhat older than myself even though I have made no reference to her age this is confusing admittedly certain terms will not make the grade but something has to be done my friends or sooner or later we'll have to start to use the bar codes and litmus strips to determine proper identification I think that the simple solution is that one just has to take into consideration the intent in which the reference is made if said with full respect think almost anything will do in a pinch and obtain meaning harm by what they say and if they do you can always take them outside and drag them naked behind your door falcon for a couple of blocks so look chill out and realize that there are worse things to worry about by garnet timothy harry

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TICKETS AVAILABLE AT ALL  OUTLETS, TRACK
AND ZULU RECORDS, OR CHARGE BY PHONE

280-4444.



A PERRYScope PRODUCTION





NMN ON DOA

Dear Airhead,
I read with considerable amusement the comments and anecdotes that went into your tribute of DOA, but I think a couple of facets of their career still need to be pointed out. One is the fact that no band ever played as many benefits or was as consistently supportive of the "scene" as came out of DOA. They were always incredibly generous and supportive of the other bands as well. At DOA shows opening acts always got paid fairly and were treated with respect (unless, of course, they overstayed their welcome on stage) at which point Joey would pull their chains without compunction and haul them off like gaffed salmon). We should know, having often been on the receiving end of their... help. Many of NOMEANSNO's best shows in Vancouver were opening for DOA, and at the end of our first tour of the States — your standard LET'S-PLAY-A-COUPLE-OF-SHOWS-A-WEEK-FOR-NOTHING-ALL-THE-WAY-TO-MISSISSIPPI-AND-BACK-AND-STARVE kind of tour — we hitchhiked up with DOA as an opening act for about nine or ten shows. In one place the promoter didn't even know we were on the bill, but DOA convinced him to let us play for fifteen minutes just before they went on, using their equipment. Meeting up with them basically saved our ass both money and morale-wise. A couple of years later they took us on a whole US tour as their support act, and where we got our first real exposure and made our first real money as a band in the States (besides learning one of the most important rules of touring — never buy a school bus). The running joke after their farewell show in the Commodore was: "I wonder if they started booking the Big Reunion Tour yet?" As far as we're concerned, the sooner the better.

Love,

Rob Wright
NOMEANSNO

HOW MANY POLISH PEOPLE DOES IT TAKE TO WRITE A LETTER TO AIRHEAD?

Hello Airhead!
My name is Peter. I come from Torun, Poland. Some time ago I read about your Radio. In this article I read that you are publishing a magazine about your programs. With my friends we made music organization in Torun. We have our tour-zine which name is "ENSHING BOO." We would like to make concerts of many punk-rock, new-wave, hardcore groups. We made concerts only of Polish groups till now. Can you send me some of your magazines? Is it possible?

We are going to make concerts of other groups, foreign groups.

Maybe you have contact with some music groups of this kind of music I write about?

Can you send me addresses of these groups or some informations about them?

Probably we could make a tour of them in Poland.

I wait for the answer.

Your faithfully

Peter

My address is
PIOTR MILEWSKI
KOCHANOWSKIEGO 14/1
87 - 100 TORUN
POLAND

ARTIFICIAL INTELLIGENCE

Dear Airhead:

My first reaction to Leonard Whistler's photograph of Tankhog was one of confusion. My eyes see a group of people in royal garb, posed regally for the artist, but my mind knows that something is askew. It is

somewhat difficult to adjust to the realization that this group of proud blue bloods have been photographed in a very unflattering manner. Our knowledge of traditional portraiture does not include many basists with double chin. It is here that my knowledge of the story behind the image begins to shape my perception. I am aware that Tankhog accepted this image. Somehow Whistler managed to slander a conventional image of musicianship without being exiled for it. Whistler has constructed the photograph so that the truth of the image is seen by the viewer as something laughable, but the irony lies in the fact that this was not the intention of the sitters. Our thoughts and feelings are manipulated by Whistler who photographs Tankhog looking into a camera. This is not a caricature of idle wealth as we might at first think, but a historically accurate rendering of a group of people who obviously treated the photographer's skill. Whistler manages to stamp his photograph twice. Once as a photographer of Tankhog and once as an artist concerned with revealing his particular vision of the truth.

Robyn Iwata's "Weiner Man" is another example of a kind of debunking of traditional portraiture. If this is a reclining frank, it does not look like any I have seen before. My eyes are drawn to the sausage's expression as the starting point for this drawing and its direct gaze makes me aware that this is a portrait of a deluxe hogdog and not just a naked bun. The lines of the meaty morsel are simple and sparse and there is an unheroic quality to the way it is positioned and painted that makes me forget that it is a copy of an Orange Julius Chili Dog. It is as if Iwata was saying "look at this weiner and see that it is just a painting of a meat-by-product you all know, there is no mystery to it."

Shelly Ford
4th Year Arts
University of B.C.
And who says Disorder doesn't serve the interests of the student population?

ALL ALONG THE WATCHTOWER

Dear Airhead:

Persian Gulf

What might be of interest to your readers is what the Bible says in Isaiah 10:24 and 25 (New International Version):

THEREFORE, THIS IS

WHAT THE LORD, THE LORD ALMIGHTY SAYS:
O MY PEOPLE WHO LIVE IN ZION
DO NOT BE AFRAID OF THE ASSYRIANS,
WHO BEAT YOU WITH A ROD
AND LIFT UP A CLUB AGAINST YOU.
AS EGYPT DID,
VERY SOON MY ANGER AGAINST YOU WILL END
AND MY WRATH WILL BE DIRECTED TO THEIR DESTRUCTION.

Peers Noble
Burnaby

And who says Disorder doesn't serve the interests of the religious freaks population?

ATTENTION JUNKIES

Dear Airhead:

An open letter to "Bryce-thing":

Okay, maybe this is World War III, and maybe the Cradle of Civilization will also be its grave. The question is, if we must go, how are we going to go? Whining and navel-gazing, sarcastic and snide, or with some kind of grace and dignity? Personally, I don't see anything wrong with helping old ladies across the street. When the flash comes, I'd rather be doing that than hiding in the dark all dressed in black, complaining about what a lousy world this is.

Life may be short but there's still time to grow a spine.
Paul Funk

We tried to find Bryce to get his comments but he was hiding in the dark all dressed in black.

HEY BALDY, READ DISORDER!

Disorderoids:

Please find enclosed a cheque to cover a years subscription to your magazine. As your magazine is usually free please consider this a semi-donation. As an ex-UBC grad-student I find your magazine keeps me informed about the chaos that is Vancouver. After I finish reading the paper I leave it around the coffee room for the curious and unaware. I'm not sure if reading disorder can reduce blood cholesterol levels or if it has an effect on blood clotting time or even hair loss but these possible (though improbable) effects could be used to increase subscriptions. Hey, it's Vancouver and sometimes anything is worth a try.

Take care
R.
Lipid and Lipoprotein
Research Group
Faculty of Medicine
University of Alberta

Disorder is always free! The \$15 cost to subscribers is to cover postage.

YOU SLAY ME

Hey Airhead(s),

Did ya' catch the SLAYER gig at the Forum? I did and I paid \$27 to see 'em, too (my mistake). Shitty thing was that I had won 2 tickets on CITR's own "Powercrunch" radio show. Banger host Mr. Yoshida asked yours truly a "skill-testing-question," and I responded with a correct answer. A buddy and I travelled from the suburbs on the day of the show to pick up the tickets, and guess what?! No tickets!! "I just gave them all away"!! I guess some snob chick who really looked like she couldn't have cared less. I mean, this wasn't "TANKHOG at the Town Pump" tickets (no offense, guys) this was 27 dollar SLAYER, the gods' drash [sic] GET YOUR SHIT TOGETHER!! Aahh, that's better.

Love ya'
SUBURBAN (effing) DEATH

P.S. The show wasn't too hot. TESTAMENT (openers) were beyond horrid. Got any TANKHOG tickets??!

You love to win prizes. We love to give 'em. But please, kids, fall for these E-Z suggestions and we'll all be happy.

1. Pick up your prize during OFFICE HOURS: Monday to Friday, 10 AM to 4 PM.
2. Pick up your prize promptly. Not responsible for prizes left over 30 days.
3. Know your prize. We here at CITR/ DISORDER give away tens of thousands of fabulous prizes every year, so help us out a little,

OK? Plus, if you win tickets to a show, make sure you know whether you have to COME TO THE STATION to claim them, or if your name will be AT THE DOOR of the venue. Oh yeah: bring ID. 4. Treat your prize nicely. Hey, it has feelings too!

And finally, sometimes mean people twist prizes and don't take to them, but they always pay dearly for it later (heh, heh).

AND SPEAKING OF GOOF-UPS:

The West Indies Record and Times ad last month contained an incorrect telephone number. Please note the correct number is 254-4232. A million sorrys, George.



©1991 Adams

BANANA HUMOUR

IN CASE YOU WERE SNOOZING,
THIS ISSUE MARKS THE

98TH
ISSUE

OF DISORDER MAGAZINE.
THAT MEANS

ISSUE

#1000

AIN'T TOO FAR OFF.
KEEP YOUR EYES PEELED.
IT'LL BE A LOT OF FUN.
TO FIND OUT MORE GIVE

EDITRIX LISA A SHOUT
AT 822-3017.

OR IF YOU'RE INTERESTED
IN ADVERTISING, CALL GREG
OR LINDA AT 822-3017
FOR MORE DETAILS OR TO
RESERVE YOUR SPECIAL SPOT
IN THE MAG.
CALL THEM,
CALL THEM RIGHT NOW.



HOLOGRAPHIC HARD EDGE BEATS

MONDAY
HIGHBALL HELL
TUESDAY
KLASSIX HELL
WEDNESDAY
RADIO HELL
THURSDAY
INDUSTRIAL HELL
FRIDAY
TOURIST HELL
SATURDAY
DUB HELL

NINE
PM

TWO
AM



SUNDAYS
8-12
DETOX
HELL





Henry Rollins, ex-SOA, ex-Black Flag, presently War-time and Rollins Band, is a larger than life figure. A muscular, tattooed, behemoth white trash from a biker bar clinging to the only life preserver that will support his weight: himself. Fuck yeah, Search and Destroy combined with a smiling sun assault/repulse your senses as the self-proclaimed masturbating mental cripple, lame-ass homeboy draws closer, unable to chase you, his pants around his ankles, his dick in his hands. His only message is his music, proving more often than not his juice is definitely more powerful than his pen. Gavin Brown and Lisa Christiansen posed the questions; Rollins faxed back answers, reprinted here as received.



Rollins: Rollins

DO YOU MOURN THE DEATH OF VINYL? ARE YOU SKEPTICAL OF A CD-ONLY FUTURE?
I do not mourn the death of the lp. I like CD's.

HOW DO YOU REMEMBER THE 1980S?

I did alot of shows, several records, a few books. Other than that, I have no real purpose, they are the only things that were really memorable.

WHAT'S IN YOUR FUTURE?

Play shows, make records, put out more books and then die. Nothing else occurs to me.

SINCE DETAILS HAS MADE THE EDITORIAL SHIFT TO A "MEN'S MAGAZINE," YOU HAVE HAD A REGULAR "FEATURE" EACH MONTH. THIS MONTH YOU WROTE ABOUT DAVID LEE ROTH AND WHAT A GREAT CUT HE IS. HOW DID YOU GET INVOLVED WITH DETAILS? HAVE YOU WRITTEN FOR ANY OTHER MAGAZINES ON THE RACKS? DOES STYLE REALLY MATTER? DO YOU PLAN TO WRITE MORE?
Details asked me to write for them I said that I would give it a try, so far its a good time. I wrote a few things for Spin many years ago. I write for Sounds in the UK every once in a while. I dont know much about style. I write almost everyday.

SO MUCH OF YOUR WORK FOCUSES ON THE EXPERIENCE OF BEING A MAN, YET YOU AVOID MACHO STEREOTYPES AND INSTEAD TALK ABOUT THE THINGS THAT MAKE MEN HURT. WHEN CONTRASTED WITH YOUR BACKS AS A WEIGHT-LIFTING FATIGUED BEEMSOOTH, DOES THIS PRESENT A CONTRADICTION? WHAT ARE YOU TRYING TO SAY ABOUT MASCULINITY?
Just because someone lifts weights that doesnt make them macho. It could be I lift weights to keep me from getting depressed, maybe I do it so I can try to control my violent urges. Masculinity is glorious.

WHAT DO YOU HATE ABOUT LIFE. HATE ENOUGH TO DESTROY? WHAT DO YOU LOVE ABOUT LIFE? WHAT DO YOU TAKE PLEASURE IN?

I hate racism, and woman/child abuse. I love the struggle. I take pleasure in alot of things: Confrontation. Sex. Eating. Rocking out. Pulling towards death.

DO YOU EVER SCARE YOURSELF?

Yes I sometimes scare myself.

I'VE READ CRITICISMS ABOUT YOU IN THE PAST THAT SAY YOU ARE YOUR BODY: THAT YOU EXIST ONLY IN THE PHYSICAL SENSE. HOW DO YOU RESPOND?

I don't give a fuck about what anyone says about me. Since I enjoy my body and I enjoy power from physical strain, and since I have sex with myself so often, I would say that I exist heavily in the physical sense. It is obvious that I exist in my head as well.

[YOUR SUB POP SINGLE] "I KNOW YOU" IS THE SCARIEST WORK I'VE EVER HEARD. IT BROUGHT BACK MEMORIES FOR MYSELF AND I'M SURE FOR MANY OTHERS. IS IT A REFLECTION OF YOUR OWN CHILDHOOD? HOW HAS YOUR CHILDHOOD AFFECTED YOU? SPEAKING THE PIECE, YOU SOUND SO DISAFFECTED, SO DISTANCED. HAVE YOU SEPARATED HENRY ROLLINS, EX-SOA, EX-BLACK FLAG, PRESENTLY ROLLINS BAND AND WARTIME, FROM THE EARLY YEARS OF YOUR LIFE?
I dont separate myself from anything I do or say. There is no net to catch me. My childhood has made me violent and unable to accept love. Howabout that.

WHAT DO YOU NEED-MATERIAL OR SPIRITUAL-TO SURVIVE? IF YOU DIDN'T HAVE YOUR MUSIC, WHAT WOULD YOU BE DOING?

If I didn't have the music, I would be in bad shape. You should have seen me before the music, what a mess.

AS A PROLIFIC ARTIST, YOU HAVE A VERY STRONG PRESENCE IN THE MUSICAL COMMUNITY YET SOME OF YOUR STRONGEST STUFF-BOOKS AND SPOKEN WORD-REMAINS RELATIVELY OBSCURE WHILE OLD BLACK FLAG RECORDS STILL GO LIKE HOTCAKES. WHAT PARTS OF YOUR WORK ARE THE MOST IMPORTANT TO YOU? DO YOU FEEL SOME OF YOUR MORE RECENT COMMENTARY IS OVERSHADOWED BY STUFF YOU DID NEARLY A DECADE AGO?

Honest fury and power are most important in my work. Commentary? Like I give a fuck what you or anyone else thinks of what I do?

I'VE READ FROM SEVERAL SOURCES THAT SST IS SCREWED, AND HAS MESSED UP YOU AND SEVERAL OTHER BANDS. DOES THAT MAKE YOU MORE CAREFUL ABOUT LOOKING FOR A DEAL TODAY? HOW ACTIVE ARE YOU IN THE BUSINESS SIDE OF YOUR WORK?

I am 100% active in my business affairs.

WARTIME IS AN ACCURATE REFLECTION OF YOUR LIFE'S WORK. YOU'VE TAKEN A PREVIOUSLY SOFT AND NONTHREATENING ENTITY- INDUSTRIAL DANCE MUSIC-FUCKED WITH IT AND MADE IT A HARD-EDGED, BALLS-OUT STATEMENT. DID YOU ANTICIPATE WARTIME BECOMING A SUCCESS? DID YOU INTENTIONALLY SET OUT TO DISTORT THE GENRE FROM WHICH IT CAME? WHOSE HEAD ARE YOU FUCKING OVER WITH WARTIME?

I dont think much about War Time. It is something I did. I want trying to fuck with anybody. I never am.

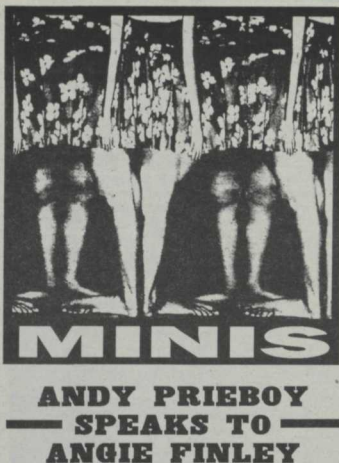
WHAT GETS YOU STOKED? WHAT GIVES YOU THE INSPIRATION TO COVER "FRANKLINS TOWER," "PARACHE MY EYE," AND THEN DO SOMETHING SO TWISTED LIKE, SAY, THE HENRIETTA COLLINS ALBUM?

Parache was fun to do. What gets me stoked? Almost everything.

DO YOU EVER DEPEND ON ANYONE ELSE? IS DEPENDING ON/LOVING SOMEBODY ELSE A SIGN OF WEAKNESS?

I was in love twice. It didnt work out. The second time around it was harder to take. I am still dealing with it. I think it is a compromised position to be in. Perhaps that is me still feeling bitter and confused about the whole thing. I never felt anything like it honestly, maybe it will happen again.

ROLLINS



MINIS ANDY PRIEBOY — SPEAKS TO — ANGIE FINLEY

Upon My Wicked Son is Andy Prieboy's recently released first solo album. *Discorder* met with the former Wall of Voodoo singer at his beautiful downtown Vancouver hotel room while he was here on tour with Concrete Blonde.

Your solo album is quite different from Wall of Voodoo. Is it a reaction against the band, or just you doing your own thing?

Wall of Voodoo was one of the best bands to be in because the basic philosophy of the band was that sounds great, let's fuck it up. Wrong equals right. So had, within the band, complete artistic freedom. This album was not "Oh now I can, like, really go and stretch out," it was just an offshoot from Wall of Voodoo.

Are you planning to tour as a headliner?

I might be doing a solo show in Europe. But I think what I'll really be doing is going back and working on the next record because the next time come back, I'll have a band... You know, why limit yourself in this life? Why just be some dopey lead singer jumping around on stage doing band stuff when you can actually get up there and play piano for a while? So I might get my own band or go back with Wall of Voodoo. Sky's the limit... I mean I love doing all of this. I love writing the songs, I love doing the interviews and I love being in the studio... I can't stand these fucking belly-aching musicians who bitch and moan about how hard a life it is.

What you're playing on stage is quite different from your record. How do you **8 DISORDER**

you feel about people who come to the show, love it, then buy the album and are surprised?

Well, what I think they're seeing on stage is the essence of the writer... The problem I've always had with "avant-garde" writers is that I don't think that their songs hold up a lot of times without the recording studio or a four-piece band. I believe as a writer that a song should definitely stand up on an acoustic guitar and I think those people interested in my work will see that the music does stand up. It's simply reinterpreting the music.



Andy Prieboy: Dr. Dream
You can always tell the quality of the city by how good-looking the hookers are.

You have to have stress in order to do your work well?

Sure, why not? I was raised a Catholic. I certainly work well under punishment.

What do you think of Vancouver? So far it seems like a really great place... Good-looking hookers. You know, you can always tell the quality of the city by how good-looking the hookers are.

With their latest LP, *Nowhere*, behind them, and an American tour ahead, Oxford, England's Ride are living proof that not all hot British bands come from Manchester. *Discorder* talked to drummer Lawrence.

Where did you get your name?

I thought of it. It's just like one word and it can mean anything you want. It's like you're saying more by saying less. Give us a name like Ride and let's get on with the music.

Though not a part of it, do you respect the bands in the current Manchester scene?

Yeah I do. I've seen the Stone Roses about four times now. The first time I saw them was really cool, and I was right at the front, and it was right after they put their album out. That was just brilliant... I've got respect for them for that because they represented a period of my life, but what annoys me about the so-called Manchester scene is that it was created by the press. It's become bigger than the music itself.

The British press have been known to put down your drumming, which to me sounds fine, and also your production. There is also an article in NME by Mary Anne Hopes that said your recently released *Fail EP* has one brilliant track and three dulls.

I've met Mary Anne before and she's sort of biased in a way. It's a bit of a long story because she went out with this guy we knew, and all sorts of stuff happened. I think because she's reviewing the single, she thinks it's a chance to get back at Ride. That's the sort of thing that happens in the British press and people hold grudges and they're jealous and if you get a good review, then you're lucky. But you've got to accept it. It doesn't bother us

though. We've got reviews saying we're the best band, the *Play EP* being the best single, and the *Fail EP* being one of the best singles in 1990.

What bands have influenced you?

Everything seems to influence you at some point... Bands like the Beatles



Ride: Liane Hentscher

and the Byrds and the Stones and the Velvet Underground have been quite large influences on us, mainly because we listen to them quite a lot. At the same time going to see bands like Sonic Youth and the Cure... the whole thing has been an influence. We just like to get inspired by things. I remember seeing Sonic Youth at Brixton Academy and being so inspired that I saw so many other, not copy ideas, we don't copy bands, it just sparks your mind off and you start thinking about all these things you can do and that's where we get our kicks from.

Do people expect you to be on drugs?

Yeah, [popular English DJ] Jonathan King had a celebration of British music and we were on it... with bands like the Cure and the Wedding Present. I just remember him coming back stage and offering us some friendly advice saying "Don't take any drugs. Stay off drugs and you'll be alright!" Yeah, we take 'em, doesn't everyone?

Do you guys like making videos?

Umm, we do. We did one for "Chelsea Girl" and "Like a Daydream." They're alright. But for the video, we're not really into it, and so many of us realize we have to have more control. Hopefully, the next one will be better.

BUFFALO TOM

To whom am I speaking? This is Tom. Drummer, correct? Drummer, right. **Where are you right now?** I'm in Hollywood. Hollywood! Is it ugly? Ah, yes. It's nice and smoggy and sweaty. It's hot to be from Boston right now. All those bands: Bullet Lavolta, Pixies, Galaxy 500, Even the New Kids. That's right. Bobby Brown. Do you think the New Edition will get back together? I heard something about that. **Where have you been thus far on your tour?** We went down the East Coast and across the bottom to the West: Florida, Alabama, Louisiana, Texas. **Have you been headlining primarily?** Mostly. We've hooked up with the Blake Babies for a bunch of tours but we're still headlining. **What's the club scene like in Boston?** There's three or four solid clubs that generally play pretty good music. And it's supported well by the fans? I would say it's very much a college-based sort of thing. College radio is pretty dominant... there's just so many stations, so many colleges and I think it has an effect. I also think it kinda gets overblown as a scene as like one big group where everybody knows everybody and it's not exactly like that. **So you don't know Kim Deal then?** No, especially the Pixies. They hardly played Boston. **I was going to ask you for Kim Deal's phone number but I guess—** No, sorry... **Birdbrain** was produced by J. Mascis from Dinosaur Jr. You guys are old buds, right? Yeah, we know him from college. He's in Amhurst and that's where we all went to school and where the band met. **Where does Buffalo Tom come from?** I suppose it's somewhat of a twist on the Buffalo Bill thing, but it's more a friend of ours dubbed us Buffalo Tom as a joke in the beginning. Probably because I would never be the leader of a band and it's just kind of spite, just the irony. It was a joke and we were just playing parties and it sorta stuck. **What size places have you been playing?** We're still pretty much on the small rock club level, we're playing a lot of colleges even. We played somewhat bigger places in Europe. We've done a little more touring there and are a little ahead of the game... It's much more fun touring there than it is here. **Who were you playing with in Europe?** We play a lot of our own shows and with local bands... They have these small festivals and some big festivals where there's a whole slough of bands. **What's the biggest crowd you've played to?** I'd say about two or three thousand at the Belgium Festival. **Do you like that better or do you like the small clubs?** It's pretty exciting. I can't say I really like it better. I mean, it's kind of a scary exciting. But I think we do more, I think we rock better in a place where the audience is in sight. **Do you wear boxer shorts or jockey-style underwear?** Um, I wear the regular underwear. Bill wears boxers; I'm not sure what Chris wears. You know that if you don't wear boxer style underwear, you'll never be president of anything? No. I heard you'll ruin your chances of having kids. Well, that's too. I try to wear loose, regular jockey whatever. **See you at the show. OK!** But I didn't see him at the show. **Shortly after this interview I somehow exceeded my usual medication dosage and ran crazed around the lower lobby cafeteria, stripping off my clothes and tossing them into the deep-fryer, scaring the bejesus out of several Japanese tourists in line for chicken fingers and rolls. After escaping, I knocked some old woman from her bicycle and rode through the streets of Vancouver yelling to passers by that their tacos were ready and somehow ended up at the offices of Perryssoco Concert Productions. Running inside I blazed by the reception desk and down the hall to the office that is home to promoter Ian Noble. Jumping onto his desk I ranted and raved about how Tom from Buffalo Tom was out to get me and that if I didn't get some vegetarian lasagna within the hour I was blowing the place sky high. Noble had me arrested and taken off the guest list for the show.**

by Garnet Timothy Harry

OCTATRACKTER

by Tom Milne and Redd McJan

They hone a sound that gives our fair city a spawn as worthy of cult worship as Sonic Youth and Skin Yard. But gimmicks like smoke machines and general goofiness aren't part of the Octatracker (is that German for eight track?) live experience. As Keith (guitar/vocals) and Justice (guitar) put it, "We rely heavily on visual cues. A smile,

a wink... a gentled... a post-industrial, post-hard-core written for the post-apocalyptic youth. All bullshit descriptions aside, the only thing the band could really agree on was the word "loud." The lineup includes the aforementioned Keith and Justice, with Jeff on drums and Darren on bass.

Have you had a chance to send your tape anywhere? Has any residual interest in Superconductor helped Octatracker?

Keith: We're too fresh, too new; no labels have really heard us. Justice: We've sent a couple of tapes out quite recently.

Are you all still involved in various side projects like, for example, Justice's Punk Queen?

K: This is the only one that is vaguely serious, although I'd like to mention Twerdo Club is another of the finest bands in the city.

J: Me and Jeff are gonna do a thing called Nonstop Erotic Carpet.

D: I used to be in the punk band Desperate Minds which is now called Chikara.

What kind of crowd response do you usually generate?

J: We just played Victoria. In Victoria, people pay \$8 to go see bands and they make damn sure they have a good time. So we were probably

most well-received in Victoria out of all of our shows.

D: Which we didn't expect at all. These skater kids were calling us God...

K: Dude, that was really rad.

J: This friend of mine had a vasectomy the day before we played and he was slam dancing that night. His balls were the size of my fist, we compared.

Any really memorable gigs?

K: Holy fuck, Denman Island.

J: There was about three people in the audience, and we got loaded and jammed. It was great.

J: There was about half a dozen benches outside all night drinking and—

J: —trying to get in because they wanted a warm place to sleep and we laughed at them. Remember the game Battlezone? It was free, and we played it all night.

Keith, have you done vocals in a band before? You're a good vocal-

ist. What's your secret; lots of practicing in front of the bathroom mirror?

K: I sung lead vocals four years ago for a band called Total Tourist which lasted two-three months. We taped ourselves all the time and I listened to the tapes and thought I sounded like total dog dump and never really tried it again until now.

What do you look at when you play live? Is it like on the bus where you don't really know where to put your eyes?

J: Sometimes I'll pick someone and make eye contact with that person for awhile. A lot of the time I'll just look at the ceiling. I do have hair to hide behind, so I do the Ozair thing and close my eyes. I can't see you, you can't see me.

(Lung vocalist) Jason: Y'know what's weird? This conversation will be cut to.



Alex Trebek: Jeopardy! Book

alex! by stefan!

He's witty, he's handsome, he's Canadian—sort of. He was in town promoting *The Jeopardy! Book*. What is Alex Trebek? Stefan Ellis finds out.

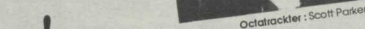
Are sales of *The Jeopardy! Book* really good overall? Well, we've been on the road for three weeks now, and I've been informed that the book has just gone on the best-seller lists in the United States and on the *New York Times* best-sellers list so I guess sales are pretty good. The publishers tell me they've printed 350,000 copies, which I understand is a pretty good initial printing for any kind of soft-cover book such as this.

The front cover says: "The answers, the questions, the facts, and the stories of the greatest game show in history." Actually, they made a mistake. It should have been "the greatest quiz game show in history." It's the second greatest game show in terms of popularity because, as you know, *Wheel of Fortune* is number one. But we're a strong number two, and in terms of quiz shows, we're probably the number one program ever, I would think.

Apparently, in some markets, you do go past *Wheel of Fortune* in terms of popularity. Yes, but in the national ratings, overall, we're still number two, but we're working on it, we're moving up on them and we're hoping that within a year or two, we will get to be... NUMBER ONE.

Do you any Canadian contestant searches? Oh sure, we've done them in Montreal, in Toronto, and here in Vancouver. As a matter of fact, our all-time high money winner for the *Jeopardy!* program is a Vancouver resident, Bob Blake, who recently won our Tournament of Champions.

Why do people watch your show, when in most instances, they couldn't answer the questions themselves? Because it's a fun show; it's involving. You don't know if you're going to be able to respond correctly or not until the clue is on there, and if you can't, that's okay because there's another clue coming up in ten seconds, and maybe you'll be able to respond correctly to that one. So you remain involved for the half-hour, and you want to participate, and you want to know how bright you are. You're watching three bright contestants up there, and you come up with a lot of the material, you say, "Hey, I'm every bit as smart as they are! Maybe I should be on the show."



Octatracker: Scott Parker

Jeopardy! used to be on at 12 noon, and what's interesting is that a large number of college students would tune in. Do you think university students make up a large portion of your audience? I think our audience spans all age groups, and all intellectual levels, and there's no way of categorizing the *Jeopardy!* fan, because we have kids, we have college students, we have teachers, we have formally-educated people, we have people who are kitchen-smart, we have all occupations represented. So there's no way of saying, "this is the typical *Jeopardy!* fan."

You were once a Canadian. You once worked for the Canadian Broadcasting Corporation—I'm STILL a Canadian.

Well you still are a Canadian, but you went to the United States! What pulled you to the—What does that make me?

Well, Peter Mansbridge stayed in Canada. I'm not familiar with Peter Mansbridge's work.

The host of *The National*!! I think he was given an offer by CBS, but he decided to stay in Canada. Well, that's a decision that he was called upon to make, and he made it, and I'm sure he's happy with his choice. I'm happy with mine, also.

I understand there's a 1-900 *Jeopardy!* Hotline. That's *Telephone Jeopardy!* Although I've recorded some material for it, I'm not in a position to give you too much information, because the rules are rather complicated, and you have to listen for a couple of minutes to follow it. It's a way people have of playing the game at home, and winning \$1,000 per day, or qualifying for a \$10,000 grand prize.

Said your voice on it when people call? Yeah, I've prerecorded some of the stuff, and then, some of the other material has been prerecorded by our announcer, Johnny Gilbert.

Thanks for talking to me! Okay!

Adam Sloan Talks to

YO·YO

an up-and-coming West Coast rapper with her debut album on Atlantic Records soon to be released.



Yo-Yo: east west

How'd you get your name?

My original name is Yolanda and it's just a nickname... I'm 19 years old. I started rap when I was 14 just as a hobby. I met Ice Cube when I was 17... bumped into him at a swap-meet. He said he'd heard about me rapping and wanted to work with me, so we hooked up and did some work at his mom's house. It went from there to a big studio. It went from "It's A Man's World" (the duet on Ice Cube's *AmeriKKa's Most Wanted* LP) to "Scamp into the '90s" to "Can't Play With My Yo-Yo," my most recent single, and to my album, *Make Way for the Motherlode*. I have a [nationwide] coalition, "The Intelligent Black Women's Coalition," that I started, which deals with women's self-esteem, battered women, teenage pregnancy, drug abuse, mental abuse, physical abuse...

So I guess your songs have intelligent lyrics.

Yeah, I mean, intelligent from my point of view. I have lyrics such as "Put A Lid On It" which deals with what we do to quick to jump in a bed with a guy, y'know, protection, the IBWC national anthem... "Girl Don't Be No Fool" which deals with not letting a guy hit on you...

So it's street knowledge.

Yeah, exactly.

What do you think of Ice Cube's attitude towards women?

The way he comes across isn't, I would say, the right way, but I wouldn't say it's the wrong way; it's the only way he knows. I understand where he comes from, although that's no excuse for his disrespect of women, or the food language he uses constantly on his album. One man's opinion doesn't speak for every man; it's just the way he views things.

On your new album, do you dis any males or are you just pro-woman?

I'm kind of like a womanist on my album, not a feminist but a womanist, but I'm not ashamed to be called a feminist neither because you have to be titled something. But I do say any man who hits a girl ain't shit, and that's just something I believe in. I do say that before you let him hit you, you should just leave, and some guys are only out for one thing, but all guys are not the same.

Could you talk some more about your Coalition?

Yeah, I do a lot of going to different high schools [and talking to the students], basically because it sounds a lot better coming from a 19 year old than someone who's 23, who they're like "Well no, she don't understand." I understand what teenagers go through, so I speak to them on a one to one level and let them know I understand, but that this is not the way to go. I don't lecture them and tell them what to do or how to do it, I let them know what ways it can be done. So it's going real good. And it's called "The Intelligent Black Women's Coalition" but it's open to all races, and no, I'm not contradicting myself, because I am a black teen who has thought of this coalition and I would like to uplift my race and say that I am willing to work with all different races because all women go through the same problems. Teenagers, children, we all face the same problems every day. And being that I'm a teenager going to high schools, the response is real positive... I feel like if everybody keeps saying that the world is not going to change, sexism is here to stay, then we're not going to change the status. We'll play NWA over KRIS-1, then no, the world won't change. If the newspapers, the people who play the music over the air, the people who sell the music in the stores would help, then the world would be so much up, and I think that young teenagers in rap can change the world.

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| SATURDAY2 | Music '91 presents BARNEY BENTALL and THE LEGENDARY HEARTS with special guest SUE MEDLEY |
| SUNDAY3 | STONE THE CROWS with guests TURF CITY |
| MONDAY4 | Music '91 presents Unsigned Talent Night: GRAFFITI, CATHERINE WHEEL, THE ODDS, ATLANTIS BUS, EMILY STOP |
| TUESDAY5 | SECOND NATURE with special guests from Toronto ONE |
| WEDNESDAY6 | CARPE DIEM with guests CRAZY FINGERS |
| THURSDAY7 | From Los Angeles, Dr. Dream recording artists DON'T MEAN MAYBE with special guests ATLANTIS BUS |
| FRIDAY8 | HARD ROCK MINERS with guests |
| SATURDAY9 | From Seattle, SubPop recording artist TAD with special guests HELMET and LOVE BATTERY |
| SUNDAY10 | HAPP DOG BROWN and THE BLOODHOUNDS with special guests ZUMAK |
| MONDAY11 | Four Band Showcase: BASIC BLACK, THE BONERACKS, LEFTER'S WAGON, LOCOS |
| TUESDAY12 | ABANDONED YOUTH, EXTORTION, CHROME DOG, TAME THE WASTELAND |
| WEDNESDAY13 | PURE with special guests |
| THURSDAY14 | Perryscope presents A&M recording artists JELLYFISH with special guests |
| FRIDAY15 | CBS recording artist JACK DE KEYZER with special guests LAST WILD SONS |
| SATURDAY16 | JACK DE KEYZER with special guests |
| SUNDAY17 | RCA recording artists THIN WHITE ROPE with special guests |
| MONDAY18 | TBA |
| TUESDAY19 | Island recording artists EK A MOUSE |
| WEDNESDAY20 | GREEN HOUSE with special guests SUN DOG SUN |
| THURSDAY21 | ATLANTIS BUS |
| FRIDAY22 | From Seattle, THE HUNGRY CROCODILES and SARCAS-TIC MANNEQUINS double bill |
| SATURDAY23 | CiTR 101.9FM presents REDD KROSS with special guests the POSIES |
| SUNDAY24 | SKYWALK |
| MONDAY25 | TBA |
| TUESDAY26 | SHE |
| WEDNESDAY27 | DAYGLO ABORTIONS |
| THURSDAY28 | From Toronto, the ETHNOCENTRIC BUBBLEHEADS and from Bellingham, JUMBALASSY with special guests MEDUSA'S RAFT |
| FRIDAY29 | Capitol recording artists BOB'S YOUR UNCLE |
| SATURDAY30 | SKABOOM |
| SUNDAY31 | THE GRAMES BROTHERS |

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FAMILY, NURSERY RHYMES, ELLENSBURG...

AND A NEW ALBUM

Rowna Talks to Van Conner of the Screaming Trees and learns that Van is a really nice guy and he, too, cried and went home when the coaches were mean.

"Bed of Roses" seems like the perfect choice for a first single. Was it an obvious choice? Woodcock? Good question. It was our idea, but [the label, Epic] wanted to do a different song, but so did we. There really wasn't that much disagreement about that, and then we kind of just changed our minds at the last minute. It was gonna be "Something about Today." I think that our original intention was... "Bed of Roses" like way back then, and then they kind of liked together and somewhere it became the single again. It went full circle, I guess.

Do you have any personal favorites of the album? Well, like "Alice Said" also, the second song on the record side. Like the re-entrance that it comes back in, that's my favorite part in the album, probably, in the whole thing. But, you have to listen to it with headphones on.

Of all your songs on all your records that we have here, "Orange Airplane" is THE favorite around the station. I guess it's a long time ago it's more like, well, actually I guess it's more albums ago than this. It was like six albums ago or something.

It also appeared on that *Let's Scream* cassette on K, right? Yeah, right. Actually a different version of it.

Are they all musical? Oh yeah. Well, I guess so. Joey, the guy who sang on that song, now he listens to Bon Jovi, but he, like, he likes Soundix too 'cause they're on MTV.

Who chose the title of the album and the cover? The cover art was... painted for the album. It wasn't something we just found. It was actually Mark Ryden, the guy who painted it... took stuff, ideas from the album itself and painted the picture. I guess he's concept of the album. Which is cool 'cause we thought, like, oh great, you know, 'cause we have troubles finding album covers sometimes. And it's really hard to find something that is original so it was really cool having somebody paint just for the album instead of like going through books until you found a picture or something or searching the world over for some weird thing to put on the cover. I mean, some people just give up. Have you seen

that the Alice in Wonderland album? It's just like a picture of Mike Watt's bed, like [then] there's his head and there's a Hissler Di poster that's, like, his bedroom. People just give up after a while I guess.

But the Alice in Wonderland was the only art and your own group Scream on your album. Steve Scream. Are all these literary allusions? Do you read a lot? What was that?

My whole thing about that story book thing is more into the literary kind of thing or something, just 'cause they're so weird. Old money phrases, that comes from my wife Laurie. She really into storybook things so she kinda got into that stuff over the last few years. And Lee, of course, has always been into it, but in kind of a different way. I guess he's into it more of an old way.

How do you mean "evil"? Just that the songs he writes are a little dark or something. Like his album [Mystery Lane] by The Purple Outside as opposed to the Screaming Trees album.

You guys all had your own individual projects over that last year. Did you all decide to make it to go on your own? Actually we came to a point where we were kind of burnt out and we were gonna do some major label deal, so there was all this time to just sit around and wait for them to figure it out whatever. Deciding on the contract takes so damn long, we could just sit around and wait for four months or we could go our own ways and not talk to each other and we what happened, and it ended up with us doing our own records.

Do each of those projects still exist? They're all still going. Mark Langran just recorded, he's working on his new album right now, the new Langean album. I heard a song out of it; it's gonna rule.

With all these different projects, did you find any great difference when you all came back together?

Yeah, I think so. It was better... Mark and I in the past always had trouble... when we write songs with Lee, we either write songs with his right there or he'd just have a song himself and it was hard on us to bring our own songs to him, just because he thinks it's hard for him. It's hard for me to sit down with Lee and show him a song because I wouldn't

know how to compose the music for him to read. I have a hard time explaining to him and after everybody heard each other's records, it kinda made us all understand what we were getting at in the first place, so now Lee is more open to that. The next

Three albums will probably be together because the three of us together because in the past it's kind of like it's either one or the other, either Lee or Mark or me.

Would you ever do a show with all the individual projects on the same bill? If we could. We were talked about that. Calvin's always trying to get us to do that... Calvin [Bed of Roses/K Records] knows always like, "In Olympia at the Sea Club, Scream and Langean will warm up for an acoustic set." [Laughs]

In addition to "Orange Airplane" being on the K cassette, you also did a joint cassette with Bed of Roses. Are there any plans to do a project with Bed of Roses?

We're not sure. I think that's a good idea. I know if we ever have the time again. Those guys are doing their own thing. We never did really end up together; it was just that we always ended up playing all these shows together for the first time.

We kind of have lives now. I think we're all busy. Before, we didn't have any, so we'd sit at work and try to figure out different stuff. In that I don't think we'd have as many things, but we're kinda doing a lot. That was just a lot of fun stuff, so easy to do, it's almost like it's not easy, because they just decide to do it and they play it all the time. And then I think it's like, "Well, actually I can't do it and I can't do it back. It's not easy."

Do you live in Seattle now? I don't but those guys do. I live in Ellensburg. We're in EASTERN Washington. Nobody knows about EASTERN Washington.

Now that most of the band is in Seattle, do you consider yourself to be a Seattle band? The Trees? Oh no. I don't think so. If people ask like, "Where are you guys from?" usually I say "Seattle" because I'm kind of trying to explain Ellensburg. For the last five or six years whenever we go, it's like, "Ellensburg, where the HELL is that?" and then we have to explain it. Well, in the past, like maybe four years ago, [if] you said "Seattle," they would have said, "Where the HELL is that?" but for some reason now a lot of bands from Seattle have notoriety or something. If you just say Seattle you'd have to talk as much. But I mean I guess, we're just a band. I guess we're a Northwest Band.

Other than the Trees, what claim to fame does Ellensburg have? Well, there's King Krah, another band from Ellensburg; they just got back from Europe from a tour. They have an album that's out in Europe but not in the States of course. No, Ellensburg will be known for the Largest Walk-In Freezer in the World, I guess.

Oh, that's on one of the tourist maps? Yeah, there are a few other spots that Ellensburg's known for. In the center of the state there's a rodeo. The wind. People

make fun of Ellensburg for the wind because the wind always blows. I guess those are the great things about the town.

When you go out to the fields and does everybody hear from the pitcher? In Ellensburg? Yeah, that's how I always did it.

Is there any other band or record Seattle that you would like to be in if you weren't in the Screaming Trees? If I wasn't in the Screaming Trees, I would be in Solomon Gray. If I wasn't in Solomon Gray, I would probably start another band. I played in Dinosaurs for a few months; that was really weird, but I can't imagine myself being in that band. It was cool but it was just kind of like a band, you know, I think I would like to have from my own band. I like like to bands from around here. I like Bed of Roses, of course. I like all the old standbys like Nirvana...

— who are playing on the bill with you when you go out to play in Vancouver. Oh, Nirvana!

Didn't you know that? I heard something; I didn't know that was one. Oh wow, yeah. That should be a pretty cool show to go to.

When were the last time you were up there? Well, I have never been up there to play. The Trees have, but I wasn't in the band for a while, when we were up there to play, I went up there one time for a youth group thing that was like...

How long ago was that? Well, I think it was like a year or so ago. I was in high school.

And what did you do? We went to a church, sat around and played. I think I remember playing a lot of that youth group stuff. With Pickett, I was not and I guess...

It's Mark Pickett, right? In the album as the four-song EP. Right? Yeah, that's Mark.

Is he still in the band? No, not any more. Dan Peters is our new drummer. He's in Midwifery, too.

You guys released the EP just before the album. Three of the four songs appear on *Uncle Annette*. What was the intention or was it a label thing?

The EP? No, it was no intention whatsoever. We didn't know we were going to do it. We had one extra tune which we didn't want to use for the album, which was "Who Lies in Darkness" and so that's on the EP. And they wanted us to go on tour and do a pre-album deal, so we said "OK, what the hell?" and we went around and they put out the EP and Mark and I went in and recorded the "Something About Today - Weird Version" 'cause Lee was in New York. It was funny 'cause Lee and Pickett didn't know about it and we Langean went to the studio recording it and we just this phone call from Lee like, "You know, man, Pickett and I are really upset that you didn't tell us we were recording." We forgot to even call Pickett; he was at home like a few blocks away from the studio. We didn't even call him, I don't know why. Mark just called me, "Come over and record," and so I drove over there and we recorded.

How has life changed since you signed to The Major Label?

I guess I expect more or something from it, just... if they actually sell a certain amount of records, they have to tell us how many we sold. It's not like you call up and say, "How many did we sell?" I don't know, you know, the usual with record companies we deal with in the past. So I expect people to be more on the level, which sounds twice because people always see major labels in the opposite light, but they have to be more than just labels because it's like business on their end of it... The people who work for you are in it 'cause they like the tunes... but the main label, Sony Music, isn't in it to have a good time. It seems more honest in a business way. It's way sleazy but nobody can really fuck around.

You guys started out on Velvetone. That was actually just a label that this friend of ours Sam Albright and Steve Fink started. And we paid for a lot of the record thing... my dad loaned us some money... and we put that out and Sony just sent it out to radio and that was it.

And then you went on SST. Was that any big change? That was actually exciting to me 'cause I could tell the difference SST actually wanted to do an album with them. Like, "Hey, I think I want to do like a record." I think that's a good idea, they all... We were talking to Eugene and there was SST called, we said kind of dropping everything and went with them.

Was that all great with the move from SST to Epic? Yeah, I don't know why, but I was like, "Oh, well," and then just bring the paper. I remember our manager brought the contracts in and we signed them and we were sitting there at this table and the guys, "Tipp, we're just going to give you the kind of thing you want." And then I went into the other room and somebody who was there came in and said, "Hey man, you guys are in there, like any, something, you're signed." And I'm like, "What?" "Like you say, 'Thank you, or something.'" And then I went in there and said, "See you later. Thanks. Bye." I didn't know why, but just 'cause we were tainted and damaged and put through the ringer one too many times.

You guys got out the *Black and White* double on SubPop. When those songs recorded especially for that did they have them sitting around? We wrote a couple tunes and we wanted to do a single with SubPop. Actually, I think Bruce [Pavitt] actually, so we said "OK, what the hell?" and we went around our first or second album with SST but we never really got around to doing it. We also said we'd do one for Calvin but we never did that. But Bruce said, "OK, go record those two songs," so we did. And then somebody got this brainiac scheme... I think it was Mark... to go and record with Steve [Pik], too, so you get Steve and Jack [Fitzgerald] at the same time on different records. But then they went and put the titles on backwards on most of the 45s. It says that Steve did the wrong side. It

said Steve did the side that Jack did and Jack did the side that Steve did. The whole concept was fucked.

Collectors items, maybe? I guess.

So back to the new album. There was a lot of attention to detail most other bands playing don't sound like most other bands; it has its own distinct melody in each song as opposed to listening to the rhytmizing. Actually Lee used to play bass and I used to play guitar and he was like the Chris Squire of basists of Ellensburg—first. Yes, you know. He played lead too. So that was kind of his idea. And played guitar. We made up rhytmizing bass. I was just like a guitar rhytmizing bass... I'm the guitar player on *Black and White* the bass player on guitar. It's totally opposite.

Why did you make a decision from the *Beyond This Moment* to "Bed of Roses"?

Good thing I'm not sure about this but I remember when I left town... 'cause I was away for like a month and a half here... I think the second song on the album was "Alice Said" and the feedback... now this is the way 'cause I was in a digital mood... I haven't even asked anybody thought about this until you told us that the feedback was "Alice Said" and the drums come out of nowhere... of a sudden at the start of the song, but I think what he meant was, somebody stuck "Alice Said" on the other side of "Bed of Roses" and I don't really know why or what happened... might have been the label; it might have been Lee and Mark. I don't know whose idea it was.

Also at the end of "Story of Her Fate," there's a cough. Yeah, that song was kind of a pain, it wasn't even going to be on the album, and all of a sudden we liked it. Actually a couple of songs weren't going to be on the album and all of a sudden we liked them. It was like, "Wow, I like that." So that was the way it was recorded and we kind of just left it.

There's also some weird instrument on "Lay Your Head Down" that sounds kinda like what I think is a recorder, but many people say "no, it's some exotic wind instrument."

What about your brother? Lee? He was way worse a wimp than me. We came from a long line of wimps I guess. My mom's side of the family were all in music and stuff, and my dad's side were all rugged Montanans or something. So I guess we chose my mom's side of the family. "Mama's Boy" I guess we're called. My dad always tried to get us into sports.

But the music won out. I guess. It's easier.

How did you link up with him on this album? Well, he just happens to be married to our manager, but that has nothing to do with it. We've known Chris for a while and we didn't want to go into it kind with Terry [Dane, producer] because we didn't really know Terry. We know Chris and we thought, "What's Terry doing that sounds like the Screaming Trees." And we thought, nothing really like. He's done a lot of stuff but Terry he's a buffer zone between us and Terry but it ended up being Terry was the one and Chris was fine too.

When you go to live's, do you feed the scallions or do you feed the pigeons? I haven't gone to live's since I was four years old. I don't look there once, on a trip to the big city, but I've walked by there a few times. Do I feed the scallions? If I was there, I probably wouldn't feed them—they don't like the pigeons so why not help out the pigeons?

Has anyone ever asked you if "Screaming Trees" is an environmental message? Yeah, actually in Europe, a lot of people ask that. There were a few heated discussions of the Spotted Owl during the recording of the album, in the parking lot, in the studio, between basketball games.

Do you follow sports? I don't, no, not really. Hockey I could do, I've been in the arena, I don't have cable TV, I don't have a radio. My dad always watches games. I was in sports in school but I always ended up quitting or crying. I'd just start crying and go home; the coaches were mean to me. I was basically a wimp.

What about your brother? Lee? He was way worse a wimp than me. We came from a long line of wimps I guess. My mom's side of the family were all in music and stuff, and my dad's side were all rugged Montanans or something. So I guess we chose my mom's side of the family. "Mama's Boy" I guess we're called. My dad always tried to get us into sports.

Van Conner : Charles Peterson



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OTHER NOTEWORTHY STUFF

- Headhunter and Nemesis new releases in stock
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FULL

YES, SPORTS FANS, the Jiggle Boys are more than just the backbone of the Vancouver punk rock scene, we've branched out into more athletic pursuits. Roller blades? Synchronized swimming? No way, man: MONSTER TRUCKS! For weeks Mikey and Gav have been dutifully slouched in front of the TV studying the finer points of good-ole-boy, tobacco-chewin', baseball-cap-wearin', Schlitz-drinkin' tractor pulls. Of course, this intensive training was just the warm-up for the big event: February 2nd's *GM Motor Spectacular* at B.C. Place.

Oh baby, this was big! There was the truck and tractor pull, mud racing, demolition derby, and the much anticipated "Monster Truck Challenge." So, accompanied by our lovely dream date (the winner of Jiggle's "Take Mikey and Gav to the Monster Truck and Tractor Pull" contest), we made our way to the dome.

People swarmed around the stadium, blocking streets and giving the obligatory thumbs-up as we shouted "AWWRIGHT GRAVEDIGGER!" What young person can resist the enthusiasm of really big trucks? Not the Jiggle posse.

Tickets purchased, we moved with the crowd through the building. Never before had we seen so many little kids, fringed leather jackets, and fellas with hockey hair (long in the back, short on top!). There were T-shirts a-plenty, clowns, free monster truck flashlights for the kids, and a guest appearance by Michelangelo, one of those crazy Teenage Mutant Ninja Turtles. The kids eat this up!

We finally pushed our way through the masses and found our seats. What an amazing spectacle! On one side was the giant mud pit. On the other was the tractor pull area. Down the middle of the stadium, of course, was the monster truck domain: two rows of oh-so-crushable used cars.

The lights dimmed, a weird tinny soundtrack tape started and an excited Southern gem welcomed us. One by one we were introduced to the "big boys with the big toys." With roaring engines and spinning tires the trucks lined up: Bigfoot, Taurus, Nasty Habit, Troublemaker, and finally with the accompaniment of "Bad to the Bone," AWWRIGHT GRAVEDIGGER! Somewhere behind us a little boy was chanting "Monster Trucks! Monster Trucks!" I think he summed it up for all of us.

Soon the tractor-pulling and mud-racing got underway. Our commentator really helped us to understand this part of the competition. "Well, you can see there how his tires were aspinnin' and he couldn't git it goin' again." Oh, is that what happened? Thanks, Bubba. The Jiggle



Awwright Gravedigger!



Big Foot! Awesome!!!



Vrrrrroooooom!!!!

Words & Pics by Mikey

PULL

crew was right into this! "Nice pull!" "Good pass!" The action swung back and forth between the pullin' and the truck chuckin'. Oh what a dizzying deafening event!

Finally we got down to the monster trucks. "AWWRIGHT GRAVEDIGGER!" Now we get to see real action: explosions, crashes, mayhem! The trucks lined up, roared their engines and launched into the air as they blazed through three seconds of glorious destruction "AWWRIGHT BIGFOOT!" Why wasn't everyone in Vancouver here?

More tractor pulls followed. There became a bit tedious. Luckily the announcer brought the folks to a frenzied crowd-pleaser like "Let's hear it for Ford! Any Ford owners out there?" Sure pal. "AWWRIGHT FORD!" Finally after endless losers, just as the Jiggle mob was losing faith... "PULL. PULL!" Everyone cheered as the flame-throwin' behemoth sat smoking at the end of the track. Yeah, this is what it was all about. Mikey and Gav began discussing the prospect of purchasing a fine mud-bogger from Matsui.

More big trucks crushed more big cars. More crazy dude-buggies roared through the mud. The eventual mud-race champion received a great ovation when the announcer marvelled "That was a woman drivin' that vehicle!" Oh boy, who would have guessed? After three hours of non-stop action on the track, and countless little kids walking over and around us, our ears were numb and our dream date was holding her head in her hands. We decided to bail on the demolition derby and go for pancakes. On the way out we tried buying Monster Truck flashlights from little kids. It's amazing how nervous they get when approached by two heavily tattooed dudes and a foxy model/secretess. We left with happiness in our hearts and an unspoken vow to get front row seats for the next event: indoor supercross. AWWRIGHT GRAVEDIGGER!!!!



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THURSDAY NIGHTS

VELVIS EYEBROWS' THURSDAY TOP TEN

- 1) Noise Unit • Agitate
- 2) The High • Somewhere Soon
- 3) Sucking Chest Wound • Who Shot The Pope?
- 4) Happy Mondays • Bob's Yer Uncle
- 5) Beautiful Happiness • Something Sonic
- 6) Blackhouse • Men in Black
- 7) Strawpeople • Beautiful Skin
- 8) Pop Will Eat Itself • X, Y, and Zee
- 9) Renegade Soundwave • Thunder II
- 10) Jesus Jones • International Bright Young Thing

BEAT ASSASSINATOR'S TOP TEN TUNES

1. Meat Beat Manifesto • 10X Faster Than The Speed of Love
2. Public Enemy • Brothers Gonna Work It Out
3. Artillerymen • 9G (Ambimorphic Mix)
4. KMFDM • Godlike
5. George Clinton • Atomic Dog
6. Mussolini Headkick • War Drum
7. White Boy Worry • Survive
8. Meat Beat Manifesto • Dogstar Man
9. Charlatans UK • The Only One I Know
- 10) Vomito Negro • Raise The Power

THE CHRONIC SESSION 10

- 1) My Life with the Thrill Kill Kult • A Girl Doesn't Get Killed by a Make-Believe Lover
- 2) Meat Beat Manifesto • Helter Skelter
- 3) Front 242 • Tragedy For You
- 4) KMFDM • Godlike
- 5) Ministry • Deity (Live)
- 6) Nine Inch Nails • Sin
- 7) Charlatans UK • The Only One I Know
- 8) Happy Mondays • Kinky Afro
- 9) Yello • Si Senor The Hairly Grill
- 10) Sisters of Mercy • Dr. Jeep

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What? Gospel music in the Disorder? Yes, real gospel (not that Amy Grant drivin'), real black gospel in the form of the Montreal Jubilation Gospel Choir. Their third and latest release, *Glory Train*, shows the choir growing more confident. Moreover, they're one of a handful of Canadian gospel acts to record, earning recognition at home (two Juno nominations) and abroad. David Langille spoke with Choir Director/Arranger Trevor Payne from his office in Montreal about his roots in gospel, the choir's history and the new CD.

Where are you from and what is your background in gospel music? I was born in Barbados and came to Canada in my early teens. My experience in gospel is basically through my second cousin's church in Boston; it's one of the largest black churches in the State. He's very fortunate in that he has a brilliant music program there, a very big music program—he has five or six choirs—and his music director and choir director, Professor John Weeks, is absolutely brilliant. So I was able to learn a lot of my early tricks and chops from him.

Were there any groups, or artists, in particular that influenced you musically? Did you have any gospel heroes? Yes, as a matter of fact my two major gospel influences are Mahalia Jackson and, of all people, Ray Charles. Even though what he does is not religious, everything about Ray Charles, particularly the phase he went through in the fifties and sixties...

What about your own training in music? I guess I've had a rather diverse career in training in music. My training has I guess covered a lot of different styles over the years and I've acquired it in different areas. First of all, I have perfect pitch so I was able to pick up a lot of ideas from Ray Charles as well as Mahalia Jackson's pianist (Mildred Falls)... And I studied classical piano in my early teens. Then I went into rock and roll for several years and gave that up and went to McGill and studied music formally there. I graduated in symphonic conducting and then studied the history of Afro-American music and then went into the choir thing. Actually, I founded the Black Community Youth Choir back in 1974 and Jubilation came into being in 1982. So, I've got basically the street as well as the institution in my background.

Tell me when and how the Choir actually started and your own part in the formation.

I guess we should go all the way back to 1974 when as an undergraduate at McGill, Daisy Sweeney, who happens to be Oscar Peterson's sister, and a city popular pianist, was the one who asked me to take part in a year-end concert. She wanted me to come down, not only to take part but to try and convince other black undergrads to come with me. She was quite adamant that year about us doing the popular pianist thing, that they were going to take part in that was singing them. Her students were very young and they had a tendency to just stop when they were old enough to tell their parents they didn't want to go anymore. She thought we would serve as role models.

She wanted me to play cello but I didn't think I was proficient enough on cello. She had enough pianists already so I offered to teach her older students a song to sing, which we presented at the end of the event. That actually gave birth to a youth choir that was formed in October 1974. Then in 1982, on the occasion of the 100th anniversary of Union United Church we put the youth choir together with the senior choir, presumably to do just the one performance. But it was so well received they asked if we'd think about keeping a permanent choir of that type together, which we did. One thing led to another and here we are now around the world, into the United States with our third international release and our second straight Juno nomination (laughs).

Before you came on the scene was there much of a Gospel scene happening in Montreal? I know there's a large and very old black community in that city. Well, there is an old black community here but it's not very large... Vancouver's black community is probably larger... I Halifax of course is larger... I would suspect the community in Windsor, Ontario is larger than Montreal, when you compare it to the size of the city. And now, as a matter of fact, it's quite spread out. As far as gospel music is concerned, there are a number of black churches that are gospel oriented, that have music within the church service, as you probably know, music is an integral part of the black family and black culture; not only church, but church music. But as far as gospel music in terms of popularity and marketing into the broader culture, we're the only group that's doing that.

Who makes up the choir and what qualifications do they have to be able to join? Basically, our choir now consists of just about everyone or anyone that you could imagine; we have students, we have married people, we have Christians, we have Jews and we have Muslims. Oh, young, we don't have any criterion other than that they have to be responsible people and they have to be able to carry a

tune quite well. They have to have a very high degree of tonal recall, because we teach everything by rote, by repetition... They have to be able to sing in four and eight and sometimes even twelve parts... So they have to have very good ears.

Is it a racial mix as well? It's predominantly black but oh yes, it's a racial mix, very definitely.

Regarding the major schools of gospel choirs—the Hawkins, James Cleveland, Thomas Dorsey—who do you draw from mostly? I know you have a real mix of sound, ranging from modern soul gospel to turn of the century Jubilee.

president of Justin Time, and Jim because so happy with Oliver and respecting his opinion called me. We decided then that not only for financial reasons, but also because we thought we had a better chance of catching the choir at its maximum energy, that we should record the choir in front of an audience, in a concert environment. And I feel because they were so inexperienced, I think that was probably the best choice that I could make out well and we decided to do the same thing with the second album.

As they've progressed musically and become more and more comfortable with themselves and one another, we then thought... Let's go

mediately after slavery, you've got millions of people who were born into a religious/musical culture. The way that gospel comes together is unlike anything else. What Oliver Jones was referring to was the fact that, while he too has perfect pitch and can play anything he hears, to reproduce gospel and make it sound right is an entirely different story. That comes from a different part of the brain altogether and he's not inclined that way. The actual essence of the choir sound, the voicings, the rhythm, the improvisation, is something I can't explain. It has its roots in Africa.

You really need to go to a black church to experience it.

There's no question. When I've gone to black churches back in Nova Scotia, everybody there knows how to sing gospel and they know how to sing it a certain way and I doubt that's been methodically taught or trained. It just erupts spontaneously during the church service; the music acts as a sort of aural texture or backdrop to the service.

I can assure you that it's not trained or taught. It's just something that comes from inside them. And they would be hard pressed to explain how they know what to sing and when to sing it.

Do you think there's a—lack of a better phrase—Canadian style of gospel? I hope one day to get a grant from the Canada Council and take a run across the country into areas like Windsor, Ontario, and Halifax to check that out. I'm not sure that there isn't. Our style comes from my rock, classical and gospel experience. That the choir gets with it, I feel them, they sound through me. That's why we sound different.

It comes from listening from afar. Right. As far as Canadian gospel is concerned, you see, the two major areas in Canada, where the slavery suffered were through Detroit into Southern Ontario and through Boston into Nova Scotia. There doesn't seem to be any direct link between the black church music in Halifax, for example, and the black church music in Boston. *Glory Train* contains quite a diver-

sity of songs from a diversity of traditions. "Ezekiel Saw the Wheel" sounds more like something for the "Fiske Jubilee Singers" around 1890.

Absolutely, because it's not a gospel song as such, it's a "negro spiritual". "Ezekiel Saw the Wheel" and "In That Morning When The Lord Says Hurry," also on the CD, are two a cappella spirituals. We were testing the water with those and they've been so well received that we've decided to postpone our gospel Christmas release and we're going to do an a cappella album instead.

What's the difference between a "negro spiritual" and a gospel song?

The "negro spiritual" is obviously European and classically oriented. You have to have a conductor, it's obvious that time has been spent to train the singers to all sing together, in tune and so on. Its probably came from the house slaves who observed that type of singing first hand in their master's parlour. In comparison, gospel was born out of communal recreation, where you might have a soloist, but the song goes nowhere unless every single person present agrees and shares their approval by participating. It's an entirely opposite approach. The European way is to have specialists perform and other observe.

So the spirituals are a more sophisticated version of gospel? You might say that gospel is jazzed up spirituals, and gospel hasn't always been so well-received.

I know that when the gospel soloists of the rural South and New Orleans headed north and brought their wilder style of church music with them, the reaction was hostile. The established black churches in Chicago and New York opposed it, thought it was the Devil's music.

In fact, Mahalia Jackson had a lot to do with bringing gospel music to a lot of people who'd previously considered it barbaric. She was able to, while keeping all of the gospel characteristics, smooth it over quite a bit.

You've been nominated for two Juno Awards? Yes, our second straight year.

Which category? This year as well as last we're in the Roots and Traditional category, competing against the likes of Fanny Duff and Grievous Angels.

Will the choir appear in Vancouver soon?

We hope so. We almost made it out there last summer; we're hoping to go this year.



Montreal Jubilation Choir: Justin Time

In the beginning, of course, we were very much influenced by James Cleveland and the Southern Community Choir, particularly the double-album that he made with Aretha. That was our first major influence. But I've come to appreciate a lot of gospel choirs, the Abyssinian Baptist Church from New York comes to mind. There are a lot of great gospel choirs in the States and I tend to favor individual selections, rather than choir.

I think if anyone heard your progression of albums, they'd have a real change, a growing confidence and tightening of the sound. Not as much copying as creating something new. What was it that prompted you to record, and to make your first two albums live and the third release a studio project?

Oliver Jones, the jazz pianist, had a contract with Justin Time Records. And he was asked to be our special guest in our *Gospel Celebration* in 1985. Some time just before that, he had mentioned us to Jim West, the

right into the studio and see if we can conjure up that same energy, even though the recording studio is foreign and a rather cold atmosphere; let's try it. And we did, and I'm very happy with the way it worked out.

Oliver Jones played organ on the album and he just after it was released, I talked to him about his own gospel influence, which I've evident in his piano playing. I asked him if he played gospel piano and he said that he wasn't good enough, but he could play gospel organ. Well it's true (laughs). I quite agree!

What is it that makes gospel distinct as a musical form?

That's really not an easy question to answer. Gospel, you see, comes from a culture, an African culture that's been a religious, everything, but it's been a religious affiliation. It also comes from a culture where music is part of everyday life, not only for entertainment, but for communication as well: it's functional. Now, if you put these two aspects together and translate it into the Afro-American context im-

Ogo Pogo Polka



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Bummin' Around



Waiting For S

Any paper student of 20th Century pop culture knows the legend
way into the history books one fall Dallas day in 1963. Yeah, it all hap
John F. Kennedy's brutal destruction of should we say, Nixon's succ
when our Hobo friends were picked up by FBI agents in a nearby rail
Such thorough interrogation that neither their names nor photos nor
many have said (namely Dave Kirby, host of *Radio Free America*, he
considering the hyperactive state Dallas had been thrown into since
earlier. Why did those dang FBIers let such shady suspects go free?
and Four were probably in reality a group of auspiciously-dressed
hall out of the area after, yes AFTER, helping in some way to assass
America, John F. Kennedy. "Fuck the USA! Fuck Kennedy! Fuck the
ever say, "Fuck Hank the Hobo!"

Hank a Party with Hank and Roy is the name of a totally home-m
(you know, THAT) giant weekly garage sale off Main. So home-m
blank except for a faded black ink stamp that reads:

HANK THE HOBO SH
Norman Marshall
Richmond BC

Furthermore, to top it all off, this long-player came personally
guessed it--HANK THE HOBO! Following an intense war-torn
deep and delightfully perky vocal and guitar work, a breakthrou
according to the centre label, Hank the Hobo played guitar and Ro
yark, that must have been why the platter was titled *Hank A Party*
But what about the grooves themselves? Indeed, *Hank A Party*
with addictive PARTY music ("Bispa Waltz," "Golden Slipper"
("Billy's World," "Waiting for Ships"), upbeat fiddle-powered PA
"Bummin' Around" and pure PARTY gems ("Wabash Cannon Bal
guitar sound from "Wabash Cannon Ball" led it to become my fav
Peterson" popped up as THE PARTY performance piece contained w

I'm Pine Point Pete and I don't
For yer bright city lights or ya

HANK THE HOBO USES THE WORD DANG! While most
super wild fab kinetic free swinging psychedelic groovy far out
happy to sum up the whole situation with the hic-billy term "d
today? Did the word "dang" get him anywhere? BC Tel was ki
(Ring.)
Hello.
Hello, is this the home of Hank the Hobo?
I'm afraid not.
This isn't Roy Christianson, Hank the Hobo?
No, I'm afraid it isn't.
Norman Marshall?
No.
You don't know who Norman Marshall is?
I haven't is the who Norman Marshall is, OK?
Why don't you call? I'm trying to track him down.
Well I'm sorry, I'm... here from England, and I don't know who he
Look, I need to know who he is.
I don't know who the fucking hell he is, new shed up!
(Line goes dead.)

From the very moment that lowly mortal insulted, more
my resolve to find the Hobo-man strengthened even further.

NOMENC

ships

and of the Four Hobos who hopscooted their
opened immediately following President
testimony were ever taken. Very unusual
and every Sunday eve 10:00 - 12:00 on CTV
Most likely because Hobo One, Two, Three
DA office is undoubtedly planning to get the
state the President of the United States of
"Hobos" you say OK, OK, but don't ya ever,

side looking tips that caught my eye at that
the the back cover appears completely

autographed on the back sleeve by— you
n of the artifact that in turn revealed Hank's
ph discovery, for me at least, came to light:
py. Christianson played the fiddle! Oooooohh
With Hank and Roy.

WAS an aptly named PARTY album flowing
, touching slow-dance PARTY tear-jerkers
ARTY pounders ("My Window Faces the South,"
sell," "Pine Point Pete"). Although cool primitive
write track, upon repeated listening. "Pine Point
with the disc. Just check out this lyrical sampling:

I gave a dang
e. Hatday shovels

of his contemporaries were giving 'bout "the
" world they lived in, old Hank the Hobo was
ing. "Right on! But where was Hank the Hobo
nd enough to provide all the answers.

Polka Medley

is OK?

over BLASPHEMED, with "Fuck Hank the Hobo,"
Then searingly unexpectedly at the time of a pulsar

SIGNATURE OF A HOBO CABAL
by Nardwuar the Human Serviette

(Ring.)
Hello.
Hello, is Hank the Hobo there?
Hank the Hobo?
Hank the Hobo!
Yes.
You know Hank the Hobo?
Yes.
Norman Merkell—Hank the—Wow! Holy Mackerell! That's amazing. Can I speak to Hank the Hobo?
Well, I'm sorry to inform you that Hank the Hobo passed away six years ago.
Ooohh, that's too bad. Are you related to Hank the Hobo?
I was Hank the Hobo's wife.
Well, I was wondering...

Mrs. Merkell, in a somewhat shocked state, related to me a couple of chapters from the Hank the Hobo scrapbook. Originally from Edmonton, Hank began performing over 35 years ago at various county fairs, hoe-downs and stampedes located across Alberta, Saskatchewan and Manitoba. Despite not being a full-time musician, he was still able to maintain a first-rate travelling "vaudeville" troupe that frequently garnered lavish accolades throughout Western Canada. In the early 1960s, making the inevitable move to big city life, Hank the Hobo relocated to Vancouver where he immediately began hitting the Legion circuit.

Once in British Columbia, Hank and Roy "the fiddler" (whom Mrs. Merkell hasn't heard from in five years) didn't slow down a bit: shows continued at a feverish pace for the next twenty years. During one of his many trips stateside, Mr. Hobo had the pleasure of playing with a young, sweet, petit lass from Blaine, Washington, a real LORETTA LYNN!

Nevertheless, Hank the Hobo's wonderfully sincere, spirited music is what makes him really rock. Whether it be "BC Marches On," a sarcastic ode to former premier WAC Bennett, or "The Battle of Krestova," Hank's political commentary on the gallant Doukhobor marches of 1962, or the A-side of the same 7", "The Dutchman's Christmas," the giant Hobo machine never fails to get the message across. Take for instance Hank's spoken word introduction to "The Dutchman's Christmas": *Heille Friends, this is Hank the Hobo wishing you all a very safe and Merry Xmas. HOW FUCKING TOUCHING! DO YA THINK APRIL WINE EVER KICKED INTO A SONG THAT WAY?* Well, uh, ah, no sir. But Hank the Hobo did, so don't you ever forget it, Mary Hartman!

HANK THE HOBO DISCOGRAPHY

Singles:
Dutchman's Christmas/Battle of Krestova
BC Marches on Pt. 1/Pt. 2
Arrex Rci-45-621 (1970?)
Hobo Ct-34836/39 (1970?)

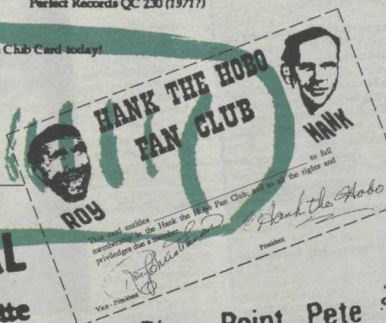
Note: Hank's affection for wicked military beats and social commentary is fully exemplified by these two 7" recordings.

Albums:
Hank A Party
Arrex RXL 7202 (1969?)

Comedy Albums:
A Night At the Legion
Perfect Records QC 230 (1971?)

Send for your FREE Hank the Hobo Fan Club Card today!

Hank the Hobo Card Offer
c/o Disorder Magazine
#233-6138 SUB Boulevard.
Vancouver, BC V6T 2A5



Pine Point Pete

BY PETE LUTWYCHE



Shaun Ryder of Happy Mondays: Elektro

HAPPY MONDAYS are the next big thing. Well, over in the UK they already are a big thing, with their album lodged in the top ten, and their latest tour of 10,000-seat arenas. Alternative music? Don't task me, the band put out a wonderful dance-pop hybrid, laid back low-energy drug jams smeared with Shaun Ryder's characteristically Mancunian out-of-time vocals. Happy Mondays have been playing together for nearly a decade, and really came to prominence in '89 as one of the major bands in the "Manchester Explosion" along with The Stone Roses and Inspiral Carpets. They've had literally acres of copy written about them, mostly focusing on their law-breaking exploits, and when *Discorder* got a chance to talk to "Cow" aka "Pig" aka Mark Day, the band's guitarist, my main worry was to try and find something to say that he hadn't heard a million times, and maybe get something that you haven't read about anywhere else. Well, I did it, and here's the scoop: **HAPPY MONDAYS PLAY BACKGAMMON BACKSTAGE!** Forget that stuff about wild drug debauchery, sordid sex and shopping sprees—when these guys want to let off steam they reach straight for the dice shaker!

In England you're superstars now. How are you handling it all? Very calmly indeed, as always. We've been doing it for ten years, y'know, grown up with it. You have a lot of time to think. We just take every stride as it comes.

It hasn't changed your life in any way? Yeah, it's changed my life. I'm more comfortable, more relaxed. I can handle it. It's quite enjoyable sometimes.

You've always said that you were doing this for fun. Is it still fun? Oh yeah, it's always fun, just 'cos of the people I'm with. We don't get record company hassle, just do it in our own time. We're lucky really 'cos the label we're on, Factory, are understanding and they don't push you.

Where does the band go from here? Do you even think about those things? No, I just let it happen. I think we're at Stage Three now. Stage Four is like really MEGA. That'll take a bit of time. The sooner the better, I'm looking forward to having six months off a year.

And recording in tropical locations? Yeah, that would be nice. We'll get there, we'll do it.

You've had great press. Is there going to be a time when they turn round and start hammering you? Yeah, they always do. Some magazines over here have started to, but I've got to that stage where I don't really bother. I'm not really arsed about what the papers say anymore. The press has been good to us anyway. They've supported us and now they're off. Whatever the reason is I don't know and I don't really care.

So do you still get loaded before you play live? Loaded? Rephrase that please. Yeah, well you wanna enjoy it yourself don't ya? About as much as we used to do, we still have a drink. No Perrier water in our changing rooms.

I only asked you 'cos you're now playing to such massive crowds. Isn't it more like doing a job than just having fun? Bit of both really. You try not to think of it as a job, but touring now I get that way 'cos it's routine. After about ten gigs you get routine up. But with this crew there's always something going on. We just amuse ourselves basically.

You got a lot of press for having a "yob" image. Does that bore you now? Yeah, we did get labelled, but you just see us as you see us. It's a game they play innit? It's all a little game. Like a game on a board. I'm getting into backgammon. I learned it when I was in Brazil. One of the roadshows taught me how to play it.

So that's my big scoop then—Happy Mondays play backgammon backstage. For money?

Do you think that this has been blown out of all proportion? All the interviews and articles and TV about you? Yeah, I do think it's been blown out of all proportion. It's like hyperspace, get into another rocket and off you go. It's part of the job, but it's not, know what I mean? It never has been. Soon as you start thinking like that then you're finished. I just have a laugh that's all. Have a good time—all the time.

The Spinal Tap philosophy. Don't quote me on that.

well I started the band about three years ago now and originally it was just me and the DJ I was working with, then I expanded into—because we did some live shows—the use of dancers, and Marcus was involved in that period and that's how it started anyway. Then we released our first album and that's when we did our first tour over here [America] and we've just released our second album.

When you were a kid, what did you listen to? I liked Cabaret Voltaire and Kraftwerk and Can, Throbbing Gristle...

Have you ever toured in Canada? We've played in Montreal and Toronto.

How about the West Coast?

We haven't actually got up into that corner. We haven't played in Seattle, San Francisco's the nearest we've got but we're definitely going to be up this year.

I heard your live show used to be only seven minutes long.

Well originally it was twenty people on stage all doing different things. We used films and videos and had dancers... it was crum-packed. What we actually tried to do was condense a live show into seven minutes by using an overdose of imagery, and it worked out really well. Of course you can't do a tour with a seven minute show so there were other bands and things, but people really liked it... As an experiment it worked.

What's your show like now?

It expanded into an hour long set using dancers. We didn't use any films or anything like that. That was the last tour and the next tour is going to be different, but you'll have to wait and see. We're not using dancers anymore... We're not using film anymore either. It's probably going to be incredibly minimal. We'll be relying a lot more on the music. The music used to take a backseat; it was more of a live SHOW. So what we've done now is gone back to the music.

Do you run the music off tape or do you bring all your electronics on stage?

It's all electronic. Sequences and samplers. We also use guitars and live drums. For the first tour, for the *Storm the Studio* album, which was very loud in your face aggression, the live show suited that but we

didn't want to keep doing the same style of music over and over again and to do [the old style show] to tracks like "Radio Babylon" just doesn't work.

So what are you doing in San

their first album; it's really good. Some of the tracks on there are amazing.

Is there a reason you tried to redo *Armed Audio Warfare* after the fire you had?

Studio is basically all the tracks which were destroyed and some of the tracks which we salvaged went on *Armed Audio Warfare*.

Why isn't there much information about the group on your releases?

We might put something on the next one. For some reason everyone always asks that. I think it's more of an American thing than it is European. We'd like to keep everything as minimal as possible and let the music speak for itself.

Do you get permission for all or most of your samples? Nah; none.

I guess you haven't run into any trouble yet. Not yet, but I probably shouldn't say that in case we do! (laughs) No, it's just something... it defeats the object of what we're about. One sampling is a form of piracy, y'know, collecting and finding commercially available material and rearranging it into your own piece of work. That's what Warhol did for screen prints and Lichtenstein did for comic strips; it's like a montage, like a slow sort of sculpture building up of sounds. I don't think it's stealing. It does take a while to chop and change things, but it's our music, no one else's. The sounds might be from something but then they are sounds which you can produce anywhere. We produce our own sounds as well, of course. The whole idea behind it is one which intrigues me.

Who are your inspirations?

My biggest inspiration is Captain Beefheart. And the other group I liked are the Cockettes. And other things but they're the only two which stay in my mind. Public Enemy. They're not really rap. I think rap is... a really antiquated '80s thing along with scratching. There just isn't any rapping on 99%.

What are your future plans, short-term and long?

Well, we're going to be playing live in Vancouver definitely, but I don't know if it's going to be before or after the summer, but definitely this year. We're going to be recording a new album and I think it's going to come out next year. It's difficult to tell because 99% came out nearly a year ago in Europe and it's just come out here...

Thanks for talking to us. All right then, see you in Vancouver. THAT MAGAZINE FROM CIR 101.9 FM

meat Beat MANIFESTO

by adam sloan

For the past

four years, Meat Beat Manifesto have been the English grease lubricating the tired arthritic joints of the B.C.N.S. (Black-Clad Nivek Stompers) throughout the world. From England's Sweatbox to Belgium's Play It Again Sam to the label that brought Depeche Mode to the world, Mute, the trio of self-proclaimed anti-musicians has always made bodies writhe in pre-organic spasms to the electro-beat of their first import-only "Suck Hard" and "Strap Down" singles to their more commercially available "God OD," "Dog Star Man" and, more recently, "Helter Skelter" singles. 99% is their current release, the first to be picked up domestically by a major label, although it was first released last year on Play It Again Sam. *Discorder* talked to Jack Dangers last month over the phone from San Francisco about Meat Beat Manifesto's evolving unique danceable semi-industrial music. But first some background information on the English band, straight outta Jack's mouth...



Meat Beat Manifesto: Andy Colton

Francisco? Working with Consolidated. Sort of producing, mixing their next album.

What's it like?

Still overly political, because that's what they're all about, that's their bag. Musically it's more jazzy than

Part of the *Armed Audio Warfare* [master tapes] were destroyed. They weren't actually burnt to pieces, [the master tapes] just bubbled. The fire didn't burn the flat down; it ruined the parts of the room totally, but the more you went into the tape the more you could salvage from it. *Storm the*

recording a new album and I think it's going to come out next year. It's difficult to tell because 99% came out nearly a year ago in Europe and it's just come out here...

Thanks for talking to us. All right then, see you in Vancouver. THAT MAGAZINE FROM CIR 101.9 FM

Michael Grigg is Our Man in London

What's been makin' the rounds of London this month?



Aside from the triumphant fireworks display by masochistic IRA members during their self-destructing mortar shelling of 10 Downing Street, London has been crippled by sub-zero temperatures (-3° to -5°C) and 6 inches of snow!! To put it into perspective, the RAC (automobile association here) received a whopping 2,500 calls per hour on the first frosty day of this wintry deluge. British Rail cancelled most of their rail service and a typical 20 minute tube journey ridiculously averaged a snail's pace of two hours, no doubt due to "points failure". I can't remember how many times I stood on the Victoria platform listening to "Mind the gap" and "stand clear of the doors". With all this happening, who needs a war.

The most enjoyable gig during Nature's revenge on the belching old Lady London was at the Venue in New Cross Gate on February 9th. The PopGuns were mesmerizing and, after their show, I was fortunate enough to go backstage and meet them. I first heard their music on a Peel Session; I was informed they have done two now. I finally caught them live in mid-January at the raw and worn Powerhaus, a club in the hip labyrinth of London. The Powerhaus is quaint and J-shaped with an open bar and wooden floors. The small stage is loaded with "woofed" out-speakers that snap, crackle and pop. I like this intimate club. I liked the PopGuns at the Powerhaus. I didn't know if it was due to the atmosphere—not to mention too many punts—or their talent that I decided to hear them again. Hence, that fateful cold Saturday night I bussed into the depths of South London and caught their gig at the Venue...rober. They surpassed my expectations.

The Venue's decor is most definitely à la Lav-a-Fair and, unlike the Powerhaus, it has a very good sound system. Given the extreme weather conditions, there was still a good deal of fans jockeying for space by the stage. Despite the barrage of four guitars and one drummer, lead singer Wendy Morgan's strong and passionately powerful voice knifed through the drone of feedback. Her enthusiasm and dynamic energy gave the band the pyrotechnic edge. Despite the barrage into the most traditional of rock concert spots—stage diving—and there was lots of it. The PopGuns pounded out infectious static for well over an hour. I was captivated not only by their casual freshness, almost innocence, but also by their joy throughout the gig and their active encouragement of crowd involvement. They are an oasis from the attitude, the psychedelia, and the

sampling machine of mainstream British Pop.

After the concert, I was taken backstage to meet the unsuspecting PopGuns in the "lounge" of the Venue, a glorified concrete cavernous room from the club's structural support pillars. Over a can of complimentary Belgian beer, I spoke with the very personable Wendy Morgan. It was there that I learned the

band has three singles out and their fourth is to be released March 11th on the Midnight Music label. Called "Still A World Away," it will be included in their up-and-coming debut album, *Snog*. For those of you who don't know what *snog* means (I embarrassingly didn't), it's slang for a lip-melting, teenage-friendly, passionately overdriven melodramatic merging of the lips. In layman's terms it's necking *face*. Definitely more powerful than its distantly-related cousin: the kiss. Wendy went on to describe it as a "really, really nice word!"

The PopGuns grew out of Brighton, home to Psychic TV, and one of the rawest heart-throbs of the British Teen Scene: Primal Scream. After discovering that they have been together almost three years and that they have been for two running—the Wendy sniggers—"Best Band in Sussex" (that's that's like saying the "Best Band in Prince George"). I arranged to interview two members of the band later in the week. Mind you, I did have to wait until after they had finished their French lessons and watched *Twin Peaks*... Sounds like what I do every Tuesday night.

The PopGuns are: singer/guitarist Wendy Morgan; music/lyrics/guitarist Simon Pickles; guitarist Greg Dixon; bassist Pat Waking-

ton; drummer Shawn Charman. To list some stats, Wendy's voice has the same energy and intonation as Natalie Merchant's, and Shawn used to play for the Wedding Present before packing up after their first album, *Nobody's Twisting Your Arm*. I spoke with Wendy on the phone at her flat where she lives with Simon.

How did you meet and form the band?

Well, Greg, Simon and I knew each other in 6th form in Essex. Greg and Simon went to University here in Brighton where they met Pat. And then I moved down to Brighton to join the band. Shawn, who was then in the Wedding Present, when he left them, he came down to Brighton, where he's from, and responded to an advertisement we had at the University... The rest is history.

So how would you describe the character of the band?

Well, we're all very different. I'm the pop... What am I? I don't know; I'm the Bimbo (*giggles*). Simon's the quiet, shy, creative one... Greg's the Rock n' Roll Child... Pat's the Groovy Depehead, and Shawn... he's a, god I don't know really, but he likes horrible music like The Fall... He absolutely hates Mark E.

Smith but he likes their music.

Who are your favorite bands?

Ultimately I guess it must be The Smiths. But I also really like the Go Betweens and, of course, Galaxie 500.

Where did you play your first gig as the PopGuns?

The Old Vic in Brighton and that was before Shawn joined us. The first gig with Shawn, I think, was at the Crypt at the University. [No doubt similar to UBC's Pit.]

What's the nightlife like in Brighton?

I don't know; we don't go out. We stay in, Simon and I. But I think there is quite a good scene with a lot of dance and indie clubs. I don't like much of the scene though.

What would be your best support band?

Definitely Morrissey.

What bands have you opened for?

Well we played in Spain with the Happy Mondays, the LA's, and the Inspiral Carpets which was really quite good... Well no one BIC! Rule supported us... They're really good. This is what happens: people keep supporting us and then get really famous. We're like a springboard; if

anyone wants to get famous, they should support us.

What's your definition of a good night?

Oh goodness me... a bottle of wine, watching *Twin Peaks*, listening to Galaxie 500... oh, and a game of *Scrabble*...

When do you go on tour?

Starting the beginning of March... We've got a whole week from the 20th of March to the 28th so that's the main bit of it. We are doing 12 or 13 dates, that's not too impressive but then again we all have full-time jobs.

How would you categorize your music?

Simon likes us to be known as a Rock Band but I prefer us to be known as a Guitar Pop Band... say somehow like Blondie would be considered.

Do you envision ever going to the States or Canada?

Well, I've been to Canada once to visit with some relatives in Nova Scotia. I would like to play the East Coast. I'd really like to play in New York or Boston. Greg would probably say California and Shawn would say... Georgia.

Do you have any videos out?

Yes. A video for each of our singles.

PopGuns: Jeffrey Dowry

They were really terrible actually; a combination of lives plus us running around Brighton being very uninteresting indeed.

What do you think of the '60s revival and flares?

I liked the '60s but I don't particularly like it in the '90s. I was a big fan of the Beatles but now, bands like The High I find incredibly tedious and very boring.

Why sign with Midnight Music?

Well, we didn't have much of a choice really. We were on Medium Cool for our first single "Landslide," then they were bought out by Midnight. They were given the option to look for another label or to stay with Midnight and get out some more singles...

Do you have any hardcore obsessive fans?

There's a few. There is this guy who comes to all our gigs from South Wales. There's a lot of people who write but they're not usually obsessive. We don't get any nutty letters, they're all just really nice. You know I'd quite like to have some weirdos approaching us.

I look forward to the arrival of their album, however, this is definitely a band I'd much rather see live. Their nervous energy is catchy. I hope they make it across the Atlantic.

MARCH 1991 19

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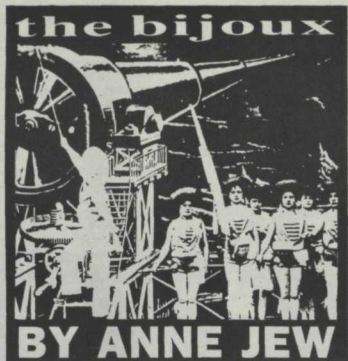
the cruel elephant

OK! Even up the inclusive prices of the arts... find a quick summary of all the good stuff we've got. The coolest bands from around the world... the cover charge is only as cheap as possible... the food is down time and very reasonably priced... You still get two CD dollars off any menu item over 4 (four dollars with your paid admission or one of our world famous mystery meals, still covers vegetable... Consistently improving sound quality (as it used to)... surprise big name shows... Wacky special event shows, zany, loo, nutty even... All on the walls of Vancouver artists' work that changes whenever it does...

- Feb 1 (Showcase) MARY, GORELLA GORELLA and WHOLESALE
- Feb 2 (Victoria showcase of the year) SHOWED, SHOW BUSINESS GIANTS and (a Vancouver debut) PINKET VEHICLE
- Feb 3 (New York City) CIRCUIT Recording Artists COP SHOOT COP with the legendary CTR (short) FORTY FORTY
- Feb 4 THE KOSCIUSKO with BLUE LAW
- Feb 7 CHIEF OF BELIEF with SHINING PATH
- Feb 8 T.A.A.
- Feb 9 SARCATIC MANNING (On a night of overall insanity with (all the way from Eugene, Oregon) GORELLA 5-5
- Feb 10 Seattle (old) (old) LOVE BATTERY with GORELLA 5-5
- Feb 12 TONYA FLOYD (no ready)
- Feb 13 (A full length show by Victoria's kings of chargebacks) SHOWED with guests
- Feb 14 (The, there are good bands in a hard to (the) MANNING with BIG SON
- Feb 15 (Compactly and) "go see these guys" (Discord) GORELLA GORELLA with (very special guests) LITTLE WAGON
- Feb 18 & 19 (CIRCUIT Recording Artists from Seattle) COFFIN BREAK with (two bands from Albuquerque, New Mexico) and BIG WHITE and BLACK with TREASURES
- Feb 20 (Featuring members of WHOLESALE and NONSOLAR) in a record release party (CIRCUIT) with guests (also introducing) SCOTCH RECORD, record (also)
- Feb 21 (Showcase) Intelligible Recording Artists from California) DARK GLOVE with (Victoria's) JEN POC 2-5
- Feb 22 (Two Seattle bands) The "Bocals" boys are in the top 4 of the new Seattle music scene) HAMMERBOX with RCP
- Feb 23 (Category rock back again here) KENTH CONFIGURATION with SEIN ARN
- Feb 24 (Disco) (punk) (punk) THE DUBBLES with (Lipstick) (punk) (punk) THE PURVING
- Mar 5 (Legendary "Shore" guitar) from San Francisco) RELOD CREED
- Mar 7 (Two Victoria bands that must be heard) EROTIC MIND SLAVES with I.N.E.I.
- Mar 10 (CIRCUIT) from THE POCARDIST with LEE BARK
- Mar 21 (From Calgary) BIG BANG THEORY with guests (also from Calgary)
- Mar 22 (Seattle's music invasion continues) the Cruel Elephant) SCHLIMPFRO, (Vancouver's) MARY, SCREAMING BLOODY MARY (also from Seattle)
- Mar 31 (Earlier Sunday the Christian way) THE CREASERS with NON-STOP EROTIC CARNAGE (those nasty Christians)

Any questions or complaints? Phone (604) 688-8748 or fax (604) 688-8335 or 1776 Granville St., Vancouver, BC, V6Z 1H4. If you must stuff, I'll mail stuff back. If we don't have a band, we've got cheaper stuff to sell. The Cruel Elephant loves you no matter how stupid you are.

1 (ONE) DOLLAR OFF
(EXCEPT SPECIAL EVENTS)
ADMISSION



No Time to Stop (1991) is an informative and moving documentary by Montreal filmmaker Helene Klodowsky that deals with the lives of three immigrant women working in Canada. Through interviews and scenes from their everyday lives, their struggles as well as their strengths and aspirations are revealed. The juggling of work, children, money and personal goals appear insurmountable, but the women exude vitality, humour and determination.

What interested you to start filming this topic?
I think there were both personal and what I would call political reasons for wanting to do a film on this topic. From the personal angle my parents are immigrants. They immigrated to Canada after the war and so I was very familiar with the problems of immigrants. Especially those who do not speak either French or English, who have no professional training or who are not considered Canadian when they get to this country. So from that personal angle I was very interested and sensitive to the life of immigrants.

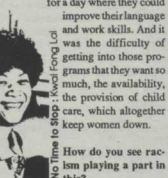
I would say from a more political point of view it's well known in Canada that immigrant women, no matter what level of education is acquired in their country of their origin, do the bulk of the low level, low status work in this country. For those two reasons I wanted to explore further.

I think also I had seen many films about immigrants, but there were very few films that gave the voice of the film to immigrants and that's why I constructed the film the way I did; it really gave the voice to three women.

How do you think the government treats women of colour or immigrant women trying to move ahead in the work force?

I don't think it's a conspiracy, but I think there are many aspects of how the system works that keeps women down. First of all for women who are professionals and who have degrees in their country of origin, it's very difficult to find equivalencies in this country. It's very hard for their work to be acknowledged. There is the aspect of discrimination which is, again it's perhaps not a conspiracy, but it's very, very prevalent in this

country.
So in the case of Alberta, who was a computer programmer in Ghana, she felt she was not given a chance here because of the colour of her skin. For Angela, who was a domestic, the restrictions on what she can do in this country are very limited. And so maybe the laws around domestic workers need to be reevaluated. Is this a very just system? Is this a system that will help these women once they finish their domestic work contract? Is this the best that we can give them in terms of a chance in this country? The whole area of language training is wrought with very serious problems. I would say all of the women that I spoke to yearned for a day where they could improve their language and work skills. And it was the difficulty of getting into those programs that they want so much, the availability, the provision of child care, which altogether keep women down.



Helene Klodowsky

How do you see racism playing a part in this?

Well racism is very evident when you look at the fact that it's mostly visible minority women; again, no matter how educated they were in their country of origin, they're doing the very low status, low paid work. It's a process of a lack of education in this country that, unfortunately, often women of colour are seen as others, not as Canadians, are not given the opportunities at better jobs, cannot rise in their fields because they are seen in a particular way. I think there has to be a lot of education to change this. And very, very strict laws against racism. There has to be programs in place both in the public and private sector which are going to acknowledge this systemic discrimination in all levels of society, which will give immigrant

women a better chance.

The film focuses on very individual and personal accounts. What made you take that approach rather than a research documentary format?
As I mentioned before, I think there are far too few films about immigrants which are really from the point of view of immigrants themselves and I think [immigrants] know most of all what is going on and what needs changing. As a filmmaker with many years of experience, I've used films with groups for social action and there's no method which works as well as the human story. Because even if people have a hard time understanding what it is to be a black foreign domestic in this country, when they hear a story about a mother having to leave her child, having to work very long hours for very little pay, suddenly that very, very different life has some meaning for the viewer. And this is what I really tried to convey, that they're not statistics, they're human beings. That's a very simple notion, but until Canadian society does see immigrant women not as others, but as we, I don't think that things are really going to change.

The creation of a union at a hospital in one segment seemed to improve the workers' situation a great deal. But in general there seems to be a reticence on the part of immigrant women to become involved in politics. Why do you think that is?
I don't know if there is a reticence on the part of immigrant women to become involved in politics. I think if we look at the very nature of their lives; they're often doing two, three, sometimes four jobs in one day. These women just don't have time. I think the will is there. Often their language skills are very poor. So it's a very disadvantaged position from which to fight.

I don't think it's that they're not angry or they don't want change. I think it's the very daily, daily struggle which makes it very hard for immigrant women to become involved in their unions. Also unions have to change, to use the expertise and use the skills of immigrant women, to be really sensitive to what their lives are like. Immigrant working women's lives are very different from those of blue collar men or pink collar women or white collar women. It's a different reality. And until unions can take that into account I think that immigrant women will have a low profile in those unions.

The scenes where the domestic workers go away for the weekend retreat are really great, but I found it very unusual to see a group like that together. Since the mistreatment of domestic workers is a topic to light, has a tighter and stronger community formed between them?
I think in the case that we show in the film, they tried to find each other because they are so isolated and need each other to fight. And this is happening not just in Montreal, but happens through Intersected in Toronto, which is an association of domestic workers. And I'm sure that there's organizations throughout the country which try to meet the needs of domestic workers. I think it is, again, because the realities of their lives are very difficult and encourage isolation.

tion.

It is hard to break out, but once they do break out they look for ways to support each other, and I think it's a very clear in the film is that it's not just Filipino women with other Filipino women or black women just with other black women from the islands. It's very much a meeting of women rather than women broken down in ethnic groups. And I think it's a very positive example of women not seeing each other as a particular race or type, but as seeing each other as potential allies.

How do you see accessible education improving the situations of immigrant women?

As a matter of fact, since the film has ended, one of the main characters of film, Kwai Fong, has decided she wanted to go back to school and she's willing to do anything to make that possible. And what she's come up against is a very sobering. I can't say I'm terribly optimistic about the chances that are out there. Most of the opportunities are short term with very bleak financial scenarios for these women, especially when they're sole wage earners. It's just very, very hard to break out, and unless the government does provide better programs, or perhaps it can be a combination of government, union, the workplace—there's many possibilities—but unless things do change I can't say that I'm that optimistic.

Has the film been screened a lot?

What has response been like?
The response to the film has been very, very positive. Again there's so few materials out there that this film has been taken up. People just want to see images of themselves. And as the film tends to be hopefully empowering while stating the problems, it does give a voice to very strong willful people. The reaction has been very good.

What are you working on now?

The next film I'm working on really came out of some of the research I did on the immigrant women film. The next film is on mothering. When I saw the double and triple shifts of these women and how undervalued their work as mothers are, I thought this has got to be the next film. And probably some of the people in the film will come from the same milieu as I treated in *No Time to Stop*. But the shift will be more on their home life in the workplace.

No Time to Stop will be screened at the Pacific Cinematheque March 8 at 2pm and March 9 at 9pm as a part of the third annual International Women's Week Film Series which is co-sponsored by the TWCA and the National Film Board. Other highlights of the series include *Goddess Remembered* (1989), which links 'today's environmental crises and the loss of goddess culture' and *The Burning Time* (1990), which recounts the execution and burning of thousands of women deemed as witches from the 14th century to the 17th century, both by Donna Reed, and *Joying with their Future* (1990), a frightening documentary about the overwhelming violence and sexism in the toy industry, by Claire Nadeau, and the realities of their lives as show times. Happy Women's Week!

SECRETS ENTRUSTED
TO A FEW

BY JUDITH LAHTI

Once a year comes International Women's Day, which has been celebrated since 1911. On this date, March 8th, women unite and stand for a belief in basic democratic rights, for peace, national independence and social progress. A chance to say "Yeah, we've come a long way, baby" and evaluate where we're headed as individuals and "the fairer sex" in general.

The roots of International Women's Day began in New York City early this century with women marching the streets of the Lower East Side protesting sweatshop conditions in the city's factories after 128 garment workers died in a shop fire. The slogan "Bread and Roses" became a call for economic security and a better quality of life.

This is a day for celebration and remembrance along with some righteous anger: a day for women AND men to enjoy the possibilities that lay ahead. And with that in mind, happy reading, everyone!

This here town has two bookstore devotees dedicated entirely to women, Ariel books and the Vancouver Women's Bookstore. Though not connected, both shops opened seventeen years ago and *subtext* senses some healthy competition between the two. Ariel books is privately owned; the VWB is run on a volunteer basis.

Margo Dunn, owner of Ariel, felt the timing of this article was great! The store has a new location as of the first of this month. Now at 1988 West 4th (near Maple), it's not far from the old location at 4th and McDonald.

Much of the stock at Ariel is on the healing arts. Parenting/Birth/Health are sections with various titles. These are balanced along with books on the creative and intuitive arts, which also help the healing process.

The store also features an expanded Men's Studies section and a new devoted to mystery stories. This space, "Agatha's", will be replete with an old English look, perhaps

even red carpet. The duo-danists will be by women, natch.

The Vancouver Women's Bookstore is located at 315 Cambie. That's downtown, just above Seneca Records or around the corner from all those fashion shops, depending where you're coming from. It has that "bookstore" feel right down to the dulcet tones of CBC FM in the background.

Upon walking into the shop there's a bulletin board and freebies (*Angles*/film guides); to the far right are oak display shelves. There's a 50% off table with some good buys. In the fiction section good ol' Margaret Atwood, Alice Walker, Colette, and the ever-popular Virginia Woolf share prominent position. The "Work" section is, frankly, very intelligent, with books on such wide-ranging subjects as Canadian Nursing, Union Sisters, Sex Trade workers and a title exploring the "pink-collared ghetto".

Other areas include "Violence" and "Recovery," records and greeting cards, "Sexuality," Lesbian

fiction/non-fiction, and a well-planned children's section.

Why I adore

Lynda Barry is possibly the funniest woman in North America. She is certainly one of the most compassionate. In the space of four comic-strip panels she transports me back to my childhood and all those bittersweet memories. Some true facts about this neat woman:

- Lynda writes fiction for *Mother Jones* (the econypz zine) called "1619 East Crowley." It's the diary of Edna Atkins who is fifteen, a more wordy Maybome, for comparisons sake.
- When her College boyfriend dropped her, Lynda began drawing cartoons in which cactus-like men urged women to lie down on them.
- Lynda lived in Seattle for years. Now that I want to meet her, she's in Detroit. This makes me sad.
- Her mom is half-Filipino. Oh, that explains the flamed red hair.
- She was once married, at present she is not. I think.

Seven recent women's books that you may enjoy (even if you have to pay that damn GST):

Off The Road by Carolyn Cassady (MacMillan): Nothing held back account of her life by the first lady of the Beats.

Wicked Lady by Tim McGuck (Headline): Bizarre life story of Gala, Salvador Dali's wife, model and muse.

Frida Kahlo: The Brush of Anguish by Martha Zamora (Chronicle): See above. Seventy-five colour reproductions of her passionate and provocative art.

Spider Woman's Granddaughter: Traditional Tales and Contemporary Writing by Native American Women (Bantam): A powerful collection of traditional stories, biographical writing and short stories.

Deep Down: The New Sensual Writing by Women (Unguent): Striking pieces of erotic poetry and prose by unknown and well-known women writers. Extra long to Kaitly Acker.

Jazz: Cleopatra/Josphine Baker by Phyllis Rose (Vintage): She was the Madonna of the '20s and '30s but with a hell of a lot more class. A wild and stunning woman.

- Lynda used to draw a comic strip for *Esquire* (these men's mag) which dealt with "adult relationships." What a great way to educate those swi...ah, men I mean. I don't know why she stopped, I bet the circumstances were "shady."
- A group of fifteen people wrote the *Georgia Straight* (which prints "Emmie Pook's Corncock") venting their "shock, anger and disappointment" over a Barry strip dealing with incest. "Did I See

chansiding side of things. Rock on, Lynda.

Books by Barry:
Boys and Girls
Big Ideas
The Fun House

Everything in the World
The good times are killing me (novel)
Naked Ladies, Naked Ladies, Naked Ladies (colouring book)
Down the Street
Come Over, Come Over

about darts in it though.

The one book I'd like to own more than any other hasn't been written yet. A good encyclopedia of bands, pop bands from say, 1976 until now, including The Smugglers, Bucks Fizz and Woolfing Cookies. Just who's in the band, where they're from, what they've recorded, their bad habits, whether or not they play darts etc. If anybody writes it I'll buy ten copies.

The best book I've ever found about the business of music was published in 1972, *Revolt into Style* by George Melly. It shows that the concept of a band "selling out" is an optimistic one at best. Nothing really

was in fact a poignant look at a horrid situation when Maybome sees a friend molested by her father. This latter was obviously misdirected—Lynda Barry is a Champion for people raised in dysfunctional families. How sad people can miss the point...
• There was a pet poodle named Bob Barker, who passed away. Bob was the inspiration for the poodle with a Mohawk t-shirt "He knew what people thought of his kind: High strung. Spoiled Rotten. French."
• Lynda insists that Matt Groening is Funk Lord of the USA. Surely she hasn't heard the nauseating "Bartman", but she does have a point.
• She has written a novel and her calendar for 1991, "Heap Big Dysfunctional World" was great. Let's hope there's another for next year.
A prediction: Ms. Barry will have a cartoon show (yes, just like Matt) based on the characters from *Emmie Pook*. It will be a smash hit and (I hope I hope) she will retain her dignity when it comes to the mer-

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Ever wonder what people are reading? I do. David Wisdom, CBC Radio's Nightlines host with soul, took time to write and tell *subtext*.

WHAT PEOPLE ARE READING
DAVID WISDOM

The world criss. Sinister clouds. Bad, bad sex, live and on video. Darts. An anti-anti-anti-heroin. A vicious cheating dartsman. A poor soul. A baby monster. And worst of all, the person writing the book, a true story. It's *London Fields* and in real life it was written by Martin Amis. He's 41, English and probably doesn't play darts. *London Fields* is his sixth novel, and the writing is breathtaking. As well, it's a number of other ad-

jectives: miserable, hilarious, startling, loving, depraved, huge, ambitious, chilling, darty and clear, clear as a bell. It's also out in paperback now, \$6.95, published by Penguin.

I'd like to say it was a pleasure to be asked what I'm reading at a time when I'm reading my favourite book in ages, but in truth it's much easier to write about books that stink. I think I'll also enjoy the next book I read, *The Secret Pilgrim* by John Le

Carre, a writer whose best books describe better than any the coldness of the Cold War. It promises to be a warm and nostalgic read, harking back to the good old days when we at least had a balance of terror.

The best book I've ever found about the business of music was published in 1972, *Revolt into Style* by George Melly. It shows that the concept of a band "selling out" is an optimistic one at best. Nothing really



SHOWBUSINESS GIANTS
The Cruel Elephant
Friday 25 January

Upon learning that the Showbusiness Giants include members of two of my favorite locals, NoMeansNo and Showhell, my heart leapt with joy. To further increase my anticipation of a splendid evening, ten long-owed bucks were unexpectedly returned to me, allowing for some liquid indulgence where sobriety had loomed ominously before.

But my high hopes were soon shattered. Maybe I shouldn't have expected these guys to be anything like aforementioned bands; maybe that's the whole point and I missed it, but Showbusiness Giants struck me as pretty uninspired and, well, kinda dull. Their faster songs were a bit more enticing, but halfway through their set (their second of the night), I started getting mildly annoyed by their Victoria in-jokes and their just-a-little-too-smug stage presence.

Granted they were tight and complete and original (local anti-heroes Glee being the only outfit you could remotely compare the Giants with), but after a while their self-indulgence became slightly overheating. Oh well, the band seemed to have a good time and so did a good part of the crowd, so maybe I'm just getting cynical and bitter and old. Check 'em out yourself, but I think I'll stick to NoMeansNo. **Ray & Kai**



MAHLATHINI AND THE MAHOTELLA QUEENS
Commodore Ballroom
Tuesday 5 February

YEBOI! Mahlatini and the Mahotella Queens returned to the Commodore with their "indestructible beat" from Soweto. These Jazz Festival favorites graced their eager audience with that infectious "mbanganga jive," the rich vocals of "The Lion of Soweto," and the strong harmonies of the Mahotella Queens. The women, wearing new versions of their traditional tribal dress, danced up a storm only they could create; Mahlatini, dressed in animal skins from head to toe, took his usual "relephant" role in the playful skits with the invincible women. The action was almost non-stop, as the Makgona Tshole Band continued playing during the singers' breaks. The favorites, including "I'm In Love With a Rastaman," were all played, as was new material from their upcoming album, which they promised will be released in April or May. Upon being informed they would not be allowed to leave before singing in Zulu, the audience quickly complied, adding many joyful shouts. YEBOI! **Catherine Dickson**

64 FUNNY CARS/ THE SWEATERS
The Cruel Elephant
Saturday 9 February

The evening started off with The

Sweaters, a power-pop threesome including a couple of Wardells. Songs like "Getting Away With It" show some potential, but for the most part the Sweaters were earnest, rather lightweight, pop fare.

When the headliners hit the stage they made an immediate, if chaotic, impression. The Funny Cars have some well-crafted originals, as "AMC Pacer," "Highway to Parksville," and "Aloose With the Blues" amply demonstrate. But it wasn't the originals that shone in this performance; it was the Victoria quartet's almost endless barrage of covers!

As far as I could tell, these guys did not have a set list; they just ripped into anything that struck their fancy: Neil Diamond, the Monkees, the Byrds, Paul Revere and the Raiders and other '60s and '70s icons were attacked in one fell swoop. Although this brings to mind some of the notorious attempts made by the Replacements in past years, I had one hell of a good time! Sure the Funny Cars were sloppy, but their goofy energy and obvious love of the material made up for it. This is the way '60s pop should be carried out: loose, raucous, and all over the place, not vacuum sealed on Classic Rock stations. It was really fun to see them start an old chestnut like the Byrds' "Feel A Whole Lot Better," jam on it, and then blaze into something else when the time felt right. One exception was a somewhat over-the-top "These Boots Are Made for Walking": it sounded like Ian Curtis was at the mic! Maybe that's one's just an acquired taste. I don't know what drummer Eric had for breakfast, but his musical suggestions and bad jokes were a real asset to the band's set. One ad point was lack of time: none of the promised KISS covers! I would've loved seeing these guys wrestle with "Firehouse" or "Cold Gin," or even "Beth," what with Peter Dinklage's curious appearance in recent tabloids.

While the Funny Cars garnered an enlightened following around the dance floor that evening, many patrons were concerned with other matters: the midnight shutdown, paper aeroplanes, the conflict in the Gulf. This band is not to everyone's taste, I guess. But while 64 Funny Cars may not take your mind off the war, they are definitely worth missing *Twin Peaks* for. **Steve Richards**

PAUL DOLDEN/ ANDREW CZINK
FIRST ORDER BEATING
The Cruel Elephant
Sunday 10 February

It wasn't packed. I don't know if Dolden's following has dwindled over the last couple of years, or if they just didn't know about the gig, or if they didn't dare come down to the club because it wasn't their kind of place [bonus points to the Cruel Elephant for having the courage and creativity to book such an alternative alternative show - ed.].

It wasn't what I expected, either. Given the title *First Order Beating*, and the subtle Daydreams on Sade, Subculture, and Sonarchy, I was primed for something ex-

tremely severe and underground. Reality was tame by comparison, but still... not bad. The three-hour set (!) was arranged so that long—too long—instrumental works separated said daydreams, which were really only musings.

These musings touched on The Elvis Commodore, Particle Physics Applied to Modern

Culture (excuse me, Post-Modern), The Hysterical Male, and excerpts from de Sade's writings. The most interesting thing about the narratives was not so much their content, as their perspective, and the occasional clever bit of word play: Elvis as the Sun King (Sun Records, get it?) who not only died and became a black hole; an Einsteinian view of our society as all energy and no mass (all image, no substance, a hologram of itself); the Whittening of Michael Jackson, and how his Post-Modern body (all image, no substance, a hologram of itself) is not and never will be left for him to become a California Raisin; the penis is really a mutant diorite, and in a post-modern society, an erection is a religious icon (???).

The music itself was alright but nothing particularly bombastic: too few of the syncretic sweet violin and cello sounds (Dolden should take a few Tom Cora gigs), some half-decent guitar work. Beats garage rock, but it's just too fuckin' long. Elvis, Einstein, de Sade, Freud and I have left the building. **Tiny Sparks**

CONCRETE BLONDE/ ANDY PRIEBY
Commodore Ballroom
Tuesday 12 February

The place was sold out despite the rather steep ticket price. Understandably, the crowd was noticeably yuppy. Andy Priebey opened up. The ex-Wall of Voodoo singer was lyrical and very intense, screaming about gay-bashing and men being dogs in his scant half-hour set. His final song, "Tomorrow Wendy," was a duet with Concrete Blonde's Johnette Napolitano which shocked the audience with its powerful message about AIDS, prostitution and suicide.

Concrete Blonde played on a much lighter note. Set to a dramatic backdrop of painted roses, the three band members played with energy and enthusiasm for the expectant audience. Johnette bantered back and forth with guitarist Jim, making the concert a casual, relaxed event: very homey-feeling. During their encore, which was more like a second set, Andy Priebey returned to play keyboards for the band, giving an even greater scope to their music. In a final callback, Johnette played alone on an acoustic guitar a new song written by a friend. The



Buffalo Tom: Len Whitmer

audience wanted more, but alas, this show, like many others, was over too soon. **Angie Finley**

SWEATY NIPPLES/ CONTROL FREAKS
The Cruel Elephant
Saturday 16 February

Good and Funky!!! First they sold all their T-shirts and you know what that means! **Inez Velasco**

BUFFALO TOM/ WINDWALKER/LUNG
The Town Pump
Saturday 16 February

People have been bitching a lot lately that no one [ie, *Disorder* - ed.] supports the local music scene. But a healthy local scene doesn't come from blindly supporting any and all local bands just because they're LO-CAL; a scene evolves through responsible and creative criticism and the old survival of the fittest routine (and "fittest" is in no way interchangeable with "popular"). For the first time in quite a long time, there are bands worthy of praise and attention because they're new, exciting

and interesting. AND they're local. The Buffalo Tom show was a perfect example of this resurgence.

Up first were Sub Pop Wannabes, Lung. They thrashed out a set played, as usual, with "technical difficulties." Are these guys cursed or just fucked? I hope they didn't hit their peak with that great performance at the L7 show.

Despite putting in an amazing performance the night before at the Arts Club with Paleface, Windwalker totally rocked with unbelievable freshness and energy. Can Stuart scream or what? I nearly jumped out of my skin during "Rite of Passage" and how about that freaky number about killing a girl by the railroad tracks? Whew!!

A big yawn for Buffalo Tom. Their generic music and nonexistent stage presence proved a gigantic disappointment, especially compared to what came before them. Many of the sold-out audience chose this time to cut out, having heard/seen what they had come to hear. And that's local music worth talking about. **Brunette**

Show Business Giants: Kai Koirith



A black and white photograph of a two-story house with a prominent balcony on the second floor. The house has a gabled roof and a chimney on the left side. The balcony has a railing and some plants. The house is surrounded by a lawn and a white picket fence in the foreground. To the right, another house is partially visible.

If you or someone you worship is in a local band, and you have some valuable information you wish to impart, send it to us c/o *Discorder* so we can write about it and amaze everyone with what total scenesters we are.

was up front at the Town Pump on the night of February 1, enjoying the Hog Brothers as usual, when Joe Skinhead Bouncer was dispatched to the front of the stage. With at least 12 people moving around on the stage, it was a little difficult to see what was going on. Joe was shouting out of hand. Another security risk was a happy fan to the right of the stage who occasionally put his mouth on Hamm's microphone in order to sing a line or two. He obviously wasn't bothering Hamm, in fact, he's a friend of the band, but a risk is a risk. The third time he tried to do it, I stepped in and told him to shut up by three "doormen." I mean REALLY grabbed. After the show (which rocked in spite of technical difficulties), I asked the skinhead bouncer why he and his friends had overreacted. He yelled in a typical barbell-boy English/Australian accent "Work here and THEN try to tell me what I can't do! Why? What you care, eh? What is he, your boy friend?" Nuff said.

Staying with the Hog for a bit longer, they are now being distributed in the States and Europe by Sub Pop, which

is really cool since word out of the Zulu camp has the Hog going on a jaunt to the United Kingdom with Tad. Heavvvvvv! They've also got one or maybe two videos in the works; unfortunately, the first video might have to be the ass-kissin', management-pleasin' "I Woke Up in Love This Morning." I think we all want a heavy, original tune taking over MuchMusic's airwaves instead. Immediate plans include a few shows in California.

The Victoria Invasion has begun. After stewing and brewing for quite some time, the Victoria scene is now spewing out some volatile hands. Among those worth checking out are **Onion House** and **Soulcharge** who recently played a wild gig together for a frustratingly unresponsive audience at the Cruel Element. Soulcharge's demo, *On Solid Ground*, is a good introduction to their high-energy, raw-edged yet melodic hardcore, although it lacks the full-on guitar attack of their live performance. To contact the band, write them c/o Mike Synnuc, 10288 Godfrey Place, Sidney BC, or call (604) 656-7437. Onion House (featuring some ex-Mission of Christ members) plays a slower, more melodic brand of punk. They're current

ly released a 7" on Final Notice records which includes the oft-misinterpreted "One More Time," a song "really" written for a friend who died. Fellow Victorians Section 46 have released a new tape entitled *By Myself*. Lots of hardhitting songs and lyrics with semi-muddy sound quality. What is this, their fourth tape? When the hell are these guys going to go into a studio and walk out with a slab of vinyl?

On the Vancouver front, *Heard Sludge's* four-song demo, from *Heard*. Their music goes from heavy, moody grunge one moment to fairly fast and noisy the next, kinda like early *Neurosis* with a touch of *Amelie*. I'm looking forward to catching *Sludge* at a show, I bet they really rage live. Contact them at #10-1170 Alder St., Vancouver, BC, Coquitlam, BC V5E 2L4. If you caught the *Bunchofducks* at the Arts Club, you may remember an opening band called *the Bunch*. They played powerful, raw-edged speed metal with shredding vocals, not bad for what was essentially their first gig. Their demo doesn't have nearly the same intensity but it's still pretty good. For info call Mark 604-681-2222.

What the hell is wrong with T.T. Racer? Do they really want to end up in the Scramblers/Rebels graveyard? They're sure trying hard. Vancouver in no way needs a '50s rock and roll rehash revival, let alone tucked-in cowboy boots and scarves. Sissy Boy makes you laugh, the Racer makes you gag. Maybe it's a good thing they're planning on heading to the land of Axl Rose in the near future.

One homemade act worth mentioning is the Distress Signals. Their formula: three Englishmen and a porta-sound. With a combination of original and classic syntho-dance hits, these darlings of the European

North American dance scene put on a real show. I'm talking gut-splitting laughs. Watch out 'Mode, here come the Distress Signals! If you want good quality thrash, however, check out Caustic Thought. While Vertical After's music sounds overcrowded and messy, Caustic Thought sticks with controlled, driving heaviness. Give their tape a listen for a great, well-recorded preview. Included in the live show is Van-

tatracker chumed out a blistering performance at a recent Cruel Elephant gig with Lung. Ocktatracker has improved a lot since I first saw them and they were good then! I hate to say this about one of my favorite

Vancouver bands, but Lung had a pretty average night, lacking that full-on blitzkrieg attack they've delivered in the past. But I'm sure they won't disappoint on their upcoming single for

them? That's because up until recently, lich didn't exist as a full-fledged band. This single has been held up due to difficulties in pressing the first North American release of glow-in-the-dark vinyl. Yeah you heard me right. It'll probably be worth having for the music too: good punky guitars, cool vocals and some wild piano playing in the background, all done to a high-speed rockabilly beat.

Mint Records also recently materialized on the local scene. Obviously they're fast movers; they've already signed their first band, 1990 Shindig Winners, **Windwalker**. Windwalker currently has the number one demo, "Ripped Away," on GTR's playlist, and the band will be recording several new songs this month at Mushroom Studios. Watch out for a six song CD/cassette release in mid-April. Hopefully Mint and Scratch will continue to provide a much-needed outlet for local music.

Before we sign off, a few other points of interest. Watch out for a 7-release on Teen Bette Records by local weirdos and sometime Superconductrix, Twisted Cleb. Most of the members of the vastly undernourished Subverse have joined the band. Daylo's Mike Anus is a band called Paste, "as in the stuff you eat in elementary school." The new Daylo's album is already recorded and ready to hit stores soon. No, it's not on Fringe Records, and, for any reason (or reasons), apparently they'll have to distribute themselves. I've heard an advance recording and it promises to be the best Daylo yet, and quite a while. See ya next month.



couver's version of Tad Doyle playing a pink disco bass, two unpretentious-looking guitar players and a heavy drummer. You might consider earplugs 'cause dev is loud.

Speaking of loud bands. Oc.

the newly-formed Scratch Records label, due out sometime in the next few months. Also regarding Scratch, look out for a record release party on March 23rd for local band *Itch*. Haven't heard of

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UNDER REVIEW

JACK ENDINO *Angle of Attack* Toxic Shock/Bobok

Wow. I haven't been this turned on by an album in a looong time. Jack Endino produces a lot of music in Seattle, and is also the guitarist/vocalist from Skin Yard. Some of that band's gutsy complexity comes through here, but without the tendency to drag in places; Endino is equally hot on guitar, bass, drums and vocals (with help on a few tracks from Greg Gilmore).

The most striking aspect of *Angle of Attack* is its diversity, from the theny, crunchy rock-outs "Salvation," and "Create What You Fear," to the shimmery, atmospheric disc "X-Echo" and "2, to the African percussionist "Sideways Savannah." The guitar work is as varied as the songs themselves: sometimes like a revitalized, rejuvenated David-Gilmore-of-the-burnout, sometimes gentle noodling, and occasionally sheer slashing randomness. Most of the lyrics have to do with independence and the strength of the individual (if you believe the doors are all closed/Life will just close in on you—"Create What You Fear"). This is not music for herd animals. This is music for people who like to fly. **Tiny Sparks**

EXCITED FIRST DAUGHTER *EID 1990* (commercially available cassette)

EID has been conspicuously absent from the club scene lately, but the band's still together and writing furiously. This five-track cassette collects highlights from the last year's "Fire," "Open Pours," "Open Pours," and "The Sand Kings," plus the danceable "TV Lust." These guys write well, play together well yet still have trouble getting gigs because clubs figure they don't sell enough beer. Do the local music scene a favor: boycott the next live appearance of the REM-clone of your choice and buy a copy of EID 1990 instead. **Chris Brayshaw**

JON HASSELL *Earthquake Island* Fusion III/Tomato

Freeform minimalist prog-jazz from Hassell and his trademark sighing trumpet. Hassell will never get the attention the hypothetically "alternative" press bestows on collaborators Peter Gabriel and Brian Eno (viz. recent *Rolling Stone* drooling re: Eno/Cale's *Wrong Way Up*), but he is no less competent a musician. Recommended: "Sundown Dance," and the title track, plus the Eno/Hassell collaboration *Possible Music* #4 (available on the BMG label). **Chris Brayshaw**

HAWKWIND *Space Bandits* Cargo/GWR/Roadrunner

Despite twenty plus albums in just as many years, the Hawks and their various incarnations (Hawkwinds, the Sonic Assassins, etc.) have never achieved the recognition they deserve. The band's current sound builds around co-founder Dave



source: Strap It On

Brock's snarling guitar, punctuated with layered, atmospheric keyboards, Nash The Slash-style electric violins, and a morgue-born of found sounds. Think of a psychotic running amok at a Tangerine Dream session with a chainsaw plugged into an Iron Maiden-style amp. Unsurprisingly, Brock often overwhelms

the contributions of the other Hawks, which goes a long way towards explaining why much of 1990's *Space Bandits* sounds like a Mixmaster played at 78rpm. **Chris Brayshaw**

HELMET *Strap It On* Amphetamine Reptile

As all the kids know by now, the Jiggle quest is for the year's heaviest band. Yeah, DVC, Sockeye, Deepthroat, we spread the word, we moved some units. Now we've stumbled around a new band of note. Helmet is a four-piece from New York and they really bust out the dope beats. They're just so damn simple: a few chords, a totally sinister vocal, a rhythm section that makes the floor shake. This is a nine-song sweat-fest, rising above mere "grunge" shit. This is a bare-bones, snarling, "grind-up-the-neighbours-and-feed-them-to-your-pet-gecko" kind of band. Heavy man; you just can't go wrong with Amphetamine Reptile. **Miley**

THE HITMEN *Smashface* Green Monkey

The Rocket calls it "frantic." *Fact-sheet Five* calls it "reckless rocking fun." *Fact-sheet* calls it "the kind of depth that should hold up over the years." The Hitmen just refer to it modestly as "a great album." I call it puke pop. Imagine bad bad BAD Painted Sticks crossed with the background music from any '70s Canadian TV kids' show and you've got *Smashface*. I wouldn't have listened to more than two seconds of this crap, but with all the raves, I kept expecting it to get better. Silly me. Song after song after song (12 tedious ones in all) of smart, precious vocals and prissy, gimmick-laden music. Uck. But there's something about the Hitmen with their highly-contrived, glossy and costly production, their highly-contrived, glossy and costly album art, their highly-contrived, glossy and costly stickers, posters and other assorted promo doo-dads, and their highly-contrived, glossy and costly media

campaign (including shameless butt-kissing letters, even to schmucks like us) that smells as bad as their music sounds. With so much good music happening in Seattle these days, why would Green Monkey pick the oh-so-mediocre Hitmen for its first full-length album project [see *Dirt* review - ed.]? **Felicity Dunbar**

HOME T/COCOA TEA/ SHABBA RANKS *Holding On* Music Works (Jamaican Import)

Combination Style is the collection of Dancehall riddims and the evolution of the Jamaican Sound Systems. At the "sound clashes," various DJs chant, rant and rave over dub plates featuring the latest singers, their mixed and matched with various effects and sampling. Interestingly, this approach made it to tape, and today numerous singles in Jamaica feature pairings between lover's-rock singers and DJ-style artists.

This collection of singles is an excellent example of the form by three of JA's biggest hitmakers. Home T is the least known of the trio here in North America, but has been on many combination style singles down yard. The next two artists hardly need any introduction to reggae fans. Shabba Ranks, considered by many to be THE artist of 1990, pulled off the promotion of the year by arriving for his Sunday reggae performance (in Montego Bay) by helicopter to duet with Krystal. Cocoa Tea was being dueling with Frankie Paul and Gregory Isaacs for dominance on the lower's reggae charts. On *Holding On* these three got a tight session featuring the backings of Steely and Cleve. Although there are no liner notes on this "Gussie" Clarke production, the contribution of Brian and Tony Gold and other notables are recognizable. No one artist dominates these cuts. Some are prominent in either the DJ or singer style, while some blend into a synthesis guaranteed to bring the dancehall patrons to their feet. This is definitely a cassette to dance to as well as listen to. It's hard to keep your feet still with Shabba's "Holding On" (a fine example of an artist in his prime) or "Tom it Down" pumped up. Shabba Ranks' ode to Britain's pirate radio stations has been the featured single to date, although the Cocoa Tea-dominated "Stop Spreading Rumours" single will shift the emphasis to lower's rock.

As is the case with many Jamaican hit singles, attempting to identify individual songs—i.e., singles—from this release has proven futile, so it's always appreciated when these "best of" hi packages make their way into Canada. This one will rule the dancehalls for a while. **Mike Cherry**

THE JUDYBATS *Native Son* Warner/Sire

This album makes for naggingly grating background music. In faraway sound and pseudo-cerebral lyrics add up to white noise. In "Counting Sheep" the Judybats smugly affirm that "Love's all counting sheep." Unfortunately their boredom translates into wimpy, droning songs with over-emphasized choruses that bring to mind annoying second-rate Canadian bands like Eight Seconds. The Judybats have something to say but does anyone want to hear it? **Mindy Abramowitz**

MAD PROFESSOR *Science and the Witchdoctor* RAS/Arwa

Part nine of Mad Professor's *Dub Me Crazy* series of dub albums takes a further look at his slightly repetitive

yet always changing arsenal of computer-generated rhythms and sounds. It features many samples from artists that he has produced on individual albums, the most obvious of these being Macka B from the *Bagpipe Culture* album. Unfortunately, about four of the twelve tracks are just



source: Salyicon

instrumental versions of songs from other albums he has produced. His sampling is done quite well however, and shines on "Anansi Skank" and "The Coming of the Obah Man." "Blue Ball Fire" is the fastest and most entertaining mix on the album, combining a soto beat with some head turning stereo sound effects. His style of mixing songs together is always very tight and technically polished but lacks that spontaneity and strong feel of a Lee Perry, or at least rarely surprises you. The closest to a traditional, yet fresh reggae sound is found on "Born Seed" and "Mintan Identity." Overall, this is a good album for the



source: Angle of Attack

collection, something for interesting but not mellow background music, to be played loud to feel the desired technological effect that Mad Professor mixes. **Russ Hergert**

PURE *bootleg magazine*

Pure #2 dates back several years, but recently copies of this much-banned mag have been bootlegged locally

and are now available from various sources in the northwest. From its inception, *Pure* and its readers have been pursued by police and postal inspectors; homes have been raided to seize copies of the mag. The editor, Peir Statos, spent time in jail on child porn charges and now refuses to correspond at all. #2 in particular was much maligned by authorities for its graphic depiction of a rape and the subsequent Martin preschool abuse trial. Other contents of this issue include gay torture murders, Klaus Barbie, and various other stories of real life torture, degradation, murder, mutilation, mayhem and power, pure power. Shunned by even the alternative press, *Pure*'s only modern contemporaries are *Full Force* (times like *Living in a Dangerous World*) and *Grass* (*Off Sparks*, *Raped Asks*, *Boiled Anger*, and early issues of *Murder Can Be Fun*). Unfortunately this particular bootleg was badly photocopied and many of the photos, including the infamous collage of cum shots and pictures of missing children, are obscured. Nonetheless, any issue of *Pure* is essential literature to those interested in exploring the boundaries of media. **GAV**

RIDE

Nowhere

Warner/Sire Reprise
Four young English lads get together to form Ride, the inherent possibilities depend upon what music is currently causing large numbers of other English folk to part with their hard-earned pounds. At the moment, anything that can be played in some industrial, inner-city dance club is getting notice from English record labels, and the latest release from this English quartet is no exception. Taking the cue from other Brit faves, The Stone Roses and The Mighty Lemon Drops, Ride offers much the same guitar-based pop tunes with their own twist: addition of heavy noise and feedback permeating the

backgrounds of such songs as the balladish "Dreams Burn Down." Most of the songs feature almost whispered harmonies that are purposefully lost in the guitars and feedback. A well-known lack of over-

bearing keyboards also makes Ride better than most new English bands. It's hard to say, however, if they will be as big as their pop contemporaries. This is their first release from Sire/Reprise, and it has apparently made waves on indie charts, especially the first single "Here and Now." You've probably heard bits and pieces of some other English bands within Ride, but it all

sounds very good together on *No where*. Lisa Christensen

SCREAMING TREES

Uncle Anesthesia
Sony/Epic
Ellensburg WA natives, The Screaming Trees, have just released their brand spanking new CD. This work runs in the same vein as their three previous LPs and assorted singles, with lots of cadram-shattering lead guitar and power chord rhythms. This may seem somewhat of a detriment, but it's not. The Screaming Trees are powerful in instrumentation without being overbearing. To describe the Trees' sound is to compare them with a band like the Thirteenth Floor Elevators before they became Acid Casualties. But the Screaming Trees are far more frantic, and stronger musically for not succumbing to rambling, meandering jams. An all around fine release. Greg Garlick

Screaming Trees are sounding much more, I say, poppy and melodic, moving away from their too with their newest release, the first one on The Major Label. And Mr. Lanegan's The Winding Sheet seems to have had noticeable effect on the Trees, more so than The Purple Outline and Solomon Grundy. Things are quieter, less frenetic, maybe even less unpredictable, but not without some endearing yet strange instances.

There's an awkward, disjointed segue into their self-proclaimed first "single," "Bed of Roses," from "Beyond This Horizon" which sounds almost like a tape edit. In the cowbell-riddled "Uncle Anesthesia," Mark Lanegan sounds like Jim Morrison in some places and like Ian Astbury in others while in "Story of Her Fate," his vocals sound as if someone gave him a Screts, interesting since the song has a cough at the end.

What's that on "Lay Your Head Down?" Some exotic wind instrument? Sounds like a recorder to me, which reminds me of my grade five music class in which all the kids had those off-white-beige recorders but had an orange one... I felt like such an outcast. "Caught Between" may be the strongest part of the album; think just don't sound like they used to.

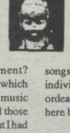
STEREO-TAXIC DEVICE

Cargo/KK
Side one starts off with the slow, ominous "Prostitution of the Extinct"; the rest of the side is similar in its mood of oppression and

perfectly suits the anti-violence theme. The flip side starts off with my fave tune on the album, "Lost Land," which is actually quite pleasant. The rest of the tracks are more upbeat, but this "techno" album is really about introspection, enveloping the listener with its message and music. June

VARIOUS ARTISTS

Bobbing For Pavement Rat House
Faces of dismembered baby dolls and a few select others—a Charlie's Angel, a bald Bert—stare out at you from the album cover. And—pardon the pun please—*Bobbing For Pavement* does indeed itself expose a number of different musical faces from the Seattle area. And it shoves 'em in your face and in your ear so you can't miss 'em. This here's a one night fine mix of Seattle well-knowns, semi-knowns and unknowns. It's a strong collection overall; however, primo cuts are those by The Gits, D.C. Heggers and Hammerbox—powerful vocals are the key. A frenzied raucous fiesta from the fledgling Rat House label. Rowena



source: *Bobbing For Pavement*

VARIOUS ARTISTS

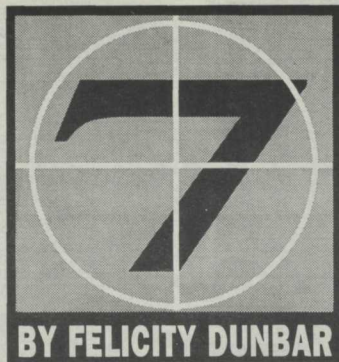
The Civil War Elektra US
Last September, PBS screened an excellent ten-part series on the American Civil War which was the result of five long years of work by director Ken Burns. Burns and brother Ric spent considerable time accumulating vast amounts of photographs and narrations to bring this historical series to life.

But what really made the series stand out was the soundtrack, now available on tape and CD. Contained in this package is some fine instrumentation of period songs, songs that soldiers and civilians knew and sang: "Battle Hymn of the Republic," "Dixie," and "The Bonnie Blue Flag" to name a few. Sometimes sombre, sometimes upbeat, these songs reveal the character of individual soldiers who relate their ordeal through their writings, read here by actors.

Ken Burns' film is an exhilarating, if somewhat dark, expose on a difficult period in American history. This soundtrack guarantees that feeling perfectly. Greg Garlick

VARIOUS ARTISTS

Satyricon... The Album Juggler
The title of *Satyricon... The Album* wakes up your taste of something like *Burlesque Communion... The Movie*, don't it? But think of this, this tasty vinyl stew (or CD casserole if you prefer) zeroes in on a number of bands who've performed at this Portland club. Included among them are the Dharma Bums, Sweaty Nipples and what would any Portland compilation be without Poison Idea? Rowena



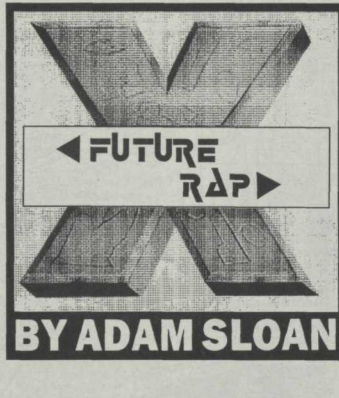
The big news this month is the arrival of the first issue of *The Tach Magazine* from Hannover, Germany. This cool part-German, part-English fanzine is the pet project of Double A Records guy Reiner Mettner, and contains interviews, reviews and articles on various clubs, shows and bands in Hannover and beyond. PLUS it includes a 7"EP featuring unrelated tracks by Flexx, Collapse, Cat-o-Nine Tails, Rats Got the Rabies and Canada's own Problem Children. O brother, can this be true? Yes it can! Can you get one? But of course! Write to Reiner at Stackerstrasse 11, 3000 Hannover 91, West Germany.

The brand new Lik Dirt single showcases lousy production, so-so playing and godawful lyrics like "You've got big eyes and a beautiful butt/And you got big tits that I wanna suck. A total waste of vinyl. And speaking of Dirt and waste, the first release by CIV's Three Minute Mile Records has been out for a while now but I couldn't think of anything nice to say about it. I still can't. Well, that is a mighty neat picture of

a cow on the cover. With so many good local bands around these days, why would these folks pick the o-mediocre Dirt for their first big project? Perhaps Cliff Michael, Bill Reid or Vander Zalm himself could tell us.

New York's Youth Gone Mad sent us their Posh Boy "limited edition on colored [puke purple vinyl]" copy of "Life, Sweet Life"/w "Oki-Dogs." I suspect this band isn't really very mad, but they're quite good at pretending, eg: wild band pose with hedge-clippers, torn-up-waist-dovilled jeans, burled guitar etc. on the back cover and "WHERE ARE YOU SICKNESS" and "DON'T JUST SAY NO, ACT IT" scratched on the record itself. Despite all this and more punk rock noodling, drummer/stepper Tanni, aka Felix, has a great groovy yelping voice à la demi-goddess Karen Black of "Alaska/Neighborchie" infamy, so this little record is worth a listen. Write 'em at 560 West St., #30G, New York, NY 10036. Even better, write Karen Black c/o Vinyl Music, 81 Second Ave, New York, NY 10003.

The Gits with their 3-song 7" "Precious Blood"/"Seaweed"/"Kings and Queens," sound quite a bit like fellow Seattle band Hammerbox or maybe Hammerbox sounds quite a bit like The Gits. Well, they sound like each other. Their record smells look a bit alike too. And they're both on Big Faming' Ego Records. And both bands are nice n't intense on vinyl and so much better live.



Their rap dialect is quite different from most, but after a few listens you get the hang of what they're sayin'. While it's a good break to not hear any sexist lyrics, the music and most of the lyrics are still silly and childish. HDV breaks in with a guest spot on "U Could Get Arrested," strengthening the track, his hard voice contrasting the soft ones of Capital Q and King Lou.

EPMD recently released their third album, *Business as Usual* (Sony/Columbia), continuing the name thing from their first two *Strictly Business* and *Unfinished Business*. They've changed labels, from Fresh Records to Def Jam, home to the likes of LL Cool J and Public Enemy. Their style has also changed, from the real mellow, cool, and unique to a harder, more like everyone else thing. Without the novelty of their first two releases, there isn't much to hold them up. I don't find much of interest except a few mediocre funky beats.

The long-awaited Sistasonic album, *Blood, Sweat, and No Tears* (Tommy Boy), has finally hit the streets. These guys hit themselves as "the one and only hip-hop band," meaning they were the first rap band to really use a live drummer in their work. Even though this is only their second album, Sistasonic has been around for ages and are now nearly legendary. DJ Prince Paul has worked with De La Soul and Living Colour, while rapper Daddy-O has

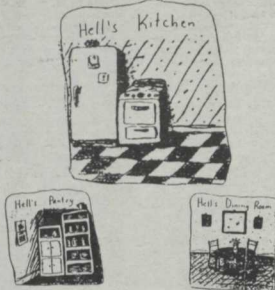
With the *Tales From Estrus* 7" you gotta ask yourself, it's a record or a comic book? The Estrus folks in Bellingham sure like to throw the 7" fanatics some wacky collectibles. *Tales From Estrus* with its comic book sleeve may be seen as being just another gimmicky sales gag and that's probably true but the four-song compilation can stand on its own. The comics are kinda pointless and although they aren't what one might call masterpieces, the songs by Night Kings, Marble Orchard, The Ultra 5 and The Mammaries are cool little raw chunks. Hey you guys at Estrus, save your money; the music can sell itself!

Another Estrus release is *On the Rocks: The Mono Men* (who will be headlining a show at the NAMA conference in Seattle in early April with our own Smugglers and Windwarder). Game For Estrus and Marble Orchard are I guess what you could call Estrus veterans now. Here the three of fogsies appear together and prove that they can still rock with the young 'uns, unless it's the winners of the Game For Valures show previously appeared on the *Joy of Sex Compilation* cassette/video in Estrus.

Poplama has a single out by The Picketts. Christy McWilliam, Leroy Sleep, Brian Kenney, and Steve Marcus all gather 'round in a roasty trio of twang— "Walkin' Talkin' Jukebox," "Fallin' For You" and The Picketts' interpretation of The Clash's "Should I Stay or Should I Go?"

produced remixes for piles of groups, which explain the length of time between releases. The other rappers in the band are Delite and Wise, and DBC works the samplers which Bobby Simmons drums to. I don't find their vocal style particularly appealing, but they do get their messages across in their own funky way. The tape contains a remix of "A.F.R.I.C.A." and the single "Speaking of a Girl Named Suzy," both released to hold the fans until the album. There are some serious songs here, such as "The Revolution Will Not Be Brought to You by Corporate America" and the title track, and there are some party tracks with messages, and interesting street knowledge raps like "Don't Let Your Mouth Write A Check That Your Ass Can't Cash." Sistasonic definitely committed to informing the hip-hop fan, from global issues to the world outside the door, and this release really reinforces their awareness program without weakening their style.

Finally, Ice Cube is the best thing hitting my ears, but the negative point of view is starting to wear thin compared to some of the positive rap rappers out there who are on the track of the future. So until next month, do the right thing and show that rap does not mean violence and stupidity like the general population thinks it does. Like Professor Griff said, "Positive information always corrects errors."



BY VIOLA FUNK

Stumble upon the right foods to eat together and you'll discover myriad marriages made in heaven. Call to mind, for example, the curious case of hot dog buns.

(WHOA!!—*Hell's Kitchen* goes *Nancy Drew*... "The Case of the Evil Hot Dog Bun!"...) "What about them?", you ask, and rightly so; for as an integral part of a hot dog, they do the trick just fine. But: chow down on one by its lonesome, and it's as gratifying as eating Styrofoam (if a little more, environmentally correct). I swear, there's some weird chemistry involving the bun and the weiner, nuclear fusion of the food world. Or something.

Marmalade et croissants. Which, coincidentally, I'm consuming even as I write. Big deal?—You bet, if'n you heat the croissant (licing it lengthwise beforehand for efficiency) and then slather on butter and the marm'. And if it's cool marmalade where some of it is thick 'n' chunky and other parts are liquid gold and syrupy, so much the better.

Chunky. That puts me in mind of the kind of physique caused by—I MEAN, umah—of peanut butter, of course. Now, peanut butter happens to be the harshest spread on the face of the earth, but eaten solo might just prove to be a good thing. So, Ya gotta eat it in tandem with—well, anything that turns your crank. It's pretty hard to go wrong in terms of peanut butter-combining. Almost any incarnation of bread or bun works swell (except, possibly, hot dog buns), although I wouldn't recommend croissants either. As to internal components of peanut butter sandwiches... bananas, pickles, jam, honey, lettuce... the stuff lies happily

alongside any of these; experiment and be merry. But possibly the crowning companion for it is, simply, tea.—Drunk outta a mug, not poured on the bread. I dunno, there's just some incredible, heavenly-ordained and blissful union between tea and peanut butter toast. Verge on being dangerously addictive.

A nostalgia-laden treat from my childhood which has not gone unlabeled in these pages exemplifies the food-chemistry phenomenon. Go to the corner store, buy a packet of chips (Old Dutch were the original brand used) and a Dixie cup of ice cream, go home, rip them both open, and, using the chips as edible spoons for the ice cream, FEAST. This is the secret snack in the world, no ifs, ands or butts. (Some eat, though, probably...)

Cheese is a food where it's not a question of what you eat it with—it's always good regardless—less—but

of whether ya eat it raw or melted. In fact, it was my roommate (a cook, so he oughta know these things) who first suggested the "Strange Food Chemistry Theory" purporting of this very property of cheese. Eat it cold, it tastes slick; eat it melted—on pizza, in grilled cheese sandwiches, in CHEESE 'N' SYRUP sandwiches, wherever—

and it tastes slick to the tenth power. A friend dooses her popcorn in Spike and Pamesan cheese which, particularly as it is, still seems to sort of melt when it makes contact, yielding a tough, gooey, and entirely delicious version of regular popcorn.

So, yeah, so. Keep on scarfin', and remember: it's not WHAT you eat, it's what you eat it WITH. Amen.

Do you use condiments just because they're there?





1 FRIDAY Mary, Gerilla Gortila and Whitehouse at the Leslie Elph... Northern Pike and the Crue... Tree-0 at the Commodore... **Murphy McLaughlin** (9pm) and Tragically Hip (midnight) at the Town... **Bouncehouse, Skaboom and Bolan** Live at 66 Street... **The Ludwig, Jack Fools** Live and Modern Slurp Rifles at the Arts Club Seymour... **Cathy McDonald** at the Yale... **Bob Brown and Brozophones** at the WISE Club... **Kane and Ruby** Explosion at the Glass Slipper... **Wild Kingdom** at the Vancouver Dance... **Daryl Burgess, Glenn Stone and Young Salts** at Club Soda... **Video Rap** 1991 at the Video Inn... **Speed the Flow** at the Arts Club Granville Island... **Pygmalion** at the Vancouver Playhouse... **Women of Manhattan** at the Station Street Arts Centre... **Moonologie** at the Vancouver East Cultural Centre... **The Woman in Black** at the Richmond Gateway Theatre... **The Road to Mecca** at the Arts Club Seymour... **Berlin Modern Architecture** exhibit at Tech Gallery...

2 SATURDAY Showlashed, Sweet Business Clams and Pleasant Whistles at the Crue Elph... **54-50, Sons of Freedom and Mae Moore** at the Commodore... **Jeff Healey Band** at 86 Street... **Barney Bental and the Legendary Hearts** with **Sw Medley Band** at the Town Pump... **Cathi McDonald** at the Yale... **Tempos** Fagill at the WISE... **Zapagasta** at the Vancouver Arts Centre... **Richards... Wild Kingdom** at Breakers... **Scorpions** with **Trizter** at the Pacific Coliseum... **Tony Wilson and David Jay Gray** at the Glass Slipper... **Alitas** at the Club Soda... **Cappling Day** at the Up & Up Tavern (Bellinham)... **Video Rap** 1991 at the Video Inn... **Speed the Flow** at the Arts Club Granville Island... **Pygmalion** at the Vancouver Playhouse... **Women of Manhattan** at the Station Street Arts Centre... **Moonologie** at the Vancouver East Cultural Centre... **The Woman in Black** at the Richmond Gateway Theatre... **The Road to Mecca** at the Arts Club Seymour... **Berlin Modern Architecture** exhibit at Tech Gallery... **International Women's Week Film Series: Five Feminist Minutes** (7pm, 9pm) at Pacific Cinematheque...

3 SUNDAY Cop Shoot Cop with Octadetractor at the Crue Elph... **After the Junes** with **Beniff** at the Railway Club... **Candi and The Backbeat** with **MC & G** (1pm) and **Poncho Sanchez Latin Dance** (8pm) at the Commodore... **Paul Primley and Roger Bailey** at the Vancouver Arts Centre... **Wild Kingdom** at Breakers... **Shannon Duns Band** at VCC (King Edward Campus)... **Jane Tabor, The**

Theatre... The Road to Mecca at the Arts Club Seymour Street... **Berlin Modern Architecture** exhibit at Tech Gallery... **International Women's Week Film Series: After the Montreal Massacre** and **Sandra's Garden** (7pm, director Bonnie Dickie in attendance) and **Baby Blues, Tying with their Future, Playing for Keeps** (9pm) at Pacific Cinematheque...

7 THURSDAY CITR Cool Thursdays at the Pit Pub... **Chiefs of Belial** with **Shining Path** at the Crue Elph... **Rick Derry with Al Walker's Rock Party** at the Commodore... **Carlo's Hal** at the Glass Slipper... **Speed the Flow** at the Arts Club Theatre Granville Island... **Professor Blues Review** at the Yale... **Pygmalion** at the Vancouver Playhouse... **De Beaux Gestes and Beautiful Deeds** at the Vancouver Little Theatre... **Women of Manhattan** at the Station Street Arts Centre... **Moonologie** at the Vancouver East Cultural Centre... **Top Girls** at the Dorothy Somerset Studio... **The Woman in Black** at the Richmond Gateway Theatre... **The Road to Mecca** at the Arts Club Seymour... **Berlin Modern Architecture** exhibit at Tech Gallery...

8 FRIDAY CITR presents Screaming Frog, Wings and Bluebeats at the Wagon at the Commodore... **Dawells and the Purdies** at the Crue Elph... **Chief Fearful** at the Glass Slipper... **Gerilla with Heaters** at the Yale... **Speed the Flow** at the Arts Club Granville Island... **Pygmalion** at the Vancouver Playhouse... **De Beaux Gestes and Beautiful Deeds** at the Vancouver Little Theatre... **Women of Manhattan** at the Station Street Arts Centre... **Moonologie** at the Vancouver East Cultural Centre... **Top Girls** at the Dorothy Somerset Studio... **The Woman in Black** at the Richmond Gateway Theatre... **The Road to Mecca** at the Arts Club Seymour... **Berlin Modern Architecture** exhibit at Tech Gallery...

9 SATURDAY CITR World Beat Night at the Pit Pub... **Sly Thunder, Lionsgate, Bad Habit and Basic Black** at the Commodore... **Second Nature** at the Town Pump... **Collins Dineat** at the Orpheum... **Jerry Jerry and The Sons of Rhythm Orchestra** at the Railway Club... **Ray Rogers** at the Yale... **Nuclear Spring** poetry reading by KT Eliot, Patricia Martin, Rudy K. Penner, Joe M. Ruggier and music by The Aspin Moon Twin and Betsy Button Books... **Pygmalion** at the Vancouver Playhouse... **De Beaux Gestes and Beautiful Deeds** at the Vancouver Little Theatre... **Women of Manhattan** at the Station Street Arts Centre... **Moonologie** at the Vancouver East Cultural Centre... **Top Girls** at the Dorothy Somerset Studio... **The Woman in Black** at the Richmond Gateway Theatre... **The Road to Mecca** at the Arts Club Seymour... **Berlin Modern Architecture** exhibit at Tech Gallery... **International Women's Week Film Series: Five Feminist Minutes** (7pm, 9pm) at Pacific Cinematheque...

6 WEDNESDAY CITR Hot Wednesdays at the Pit Pub... **Boogiemans and Blue Law** at the Crue Elph... **Northern Pike** at the Leslie Slip Tree-0 at the Commodore... **Jerry Jerry and The Sons of Rhythm Orchestra** at the Railway Club... **Professor Blues Review** at the Yale... **Ultramarine, St. Eves, The Shockmen and Sally Galt** at 66 Street Music Hall... **Joseph Danza and David Telaw** at the Glass Slipper... **Pygmalion** at the Vancouver Playhouse... **De Beaux Gestes and Beautiful Deeds** at the Vancouver Little Theatre... **Women of Manhattan** at the Station Street Arts Centre... **Moonologie** at the Vancouver East Cultural Centre... **Top Girls** at the Dorothy Somerset Studio... **The Woman in Black** at the Richmond Gateway Theatre... **The Road to Mecca** at the Arts Club Seymour... **Berlin Modern Architecture** exhibit at Tech Gallery...

11 MONDAY Dave Holland Quartet at the Vancouver East Cultural Centre... **Blues Cardinals** at the ANZA Club... **Jamille Hassan** exhibit at the Presentation House Gallery... **Berlin Modern Architecture** exhibit at Tech Gallery...

12 TUESDAY CITR World Beat Night at the Pit Pub... **Masters of the Steel** string quartet featuring John Cephas, Cal Collins, Jerry Douglas, Ledward Kaapana, Wayne Henderson and Albert Lee at the Vancouver East Cultural Centre... **Joanna Connor** at the Yale... **Berlin Modern Architecture** exhibit at Tech Gallery...

13 WEDNESDAY CITR Hot Wednesdays at the Pit Pub... **Shoviled** at the Crue Elph... **Thamba Tana African Heritage** at the Glass Slipper... **Joanna Connor** at the Yale... **The Road to Mecca** at the Arts Club Granville Island... **Berlin Modern Architecture** exhibit at Tech Gallery...

14 THURSDAY CITR Cool Thursdays at the Pit Pub... **Imaginizers** with **Big Sun** at the Crue Elph... **Jellyfish and the Odds** at the Town Pump... **Clive Grogan and Christine Collier** at the WISE Hall... **Bruce Hansen and Between the Lines** at the Glass Slipper... **Joanna Connor** at the Yale... **Wising Up** at the Vancouver East Cultural Centre... **The Road to Mecca** at the Arts Club Granville Island... **Berlin Modern Architecture** exhibit at Tech Gallery...

15 FRIDAY CITR presents Culture at Soul Survivors at the Commodore... **Gerilla with Heaters** at the Wagon at the Commodore... **Clive Grogan and Christine Collier** at the WISE Hall... **Roger Baird and Real Time** at the Glass Slipper... **Joanna Connor** at the Yale... **Wising Up** at the Vancouver East Cultural Centre... **The Road to Mecca** at the Arts Club Granville Island... **Berlin Modern Architecture** exhibit at Tech Gallery...

16 SATURDAY Coffin Break with Red White and Black and Truendill at the Crue Elph... **The Bonedeads, Skaboom and Misha Trilogy** at 86 Street Music Hall... **Like Rain's** album release party at the University Sports Bar (Seattle)... **Good at the Orpheum Theatre... Lunar Ad-ventures** at the Glass Slipper... **Joanna Connor** at the Yale... **Shattered Soldier: A Screening at the Video Inn... Wising Up** at the Vancouver East Cultural Centre... **The Road to Mecca** at the Arts Club Granville Island... **Eyes of Eros** 2 photographic exhibit closes at Exposé Gallery...

17 SUNDAY Coffin Break with Red White and Black and Truendill at the

Crue Elph... Robert Gray Band at the Queen Elizabeth Theatre... **Miles Black Group** at the Glass Slipper... **Kitty Walkers** at the Massy Theatre... **Blues Quartet Wars** at the Yale... **Juice Newhouse** at the Commodore... **The Road to Mecca** at the Arts Club Granville Island... **Jamille Hassan** exhibit closes at the Presentation House Gallery...

18 MONDAY Amos Garrett at the Yale... **The Road to Mecca** at the Arts Club Granville Island...

19 TUESDAY CITR World Beat Night at the Pit Pub... **Amos Garrett** at the Yale... **The Road to Mecca** at the Arts Club Granville Island...

20 WEDNESDAY CITR Hot Wednesdays at the Pit Pub... **Ichit** at the Crue Elph... **Green House** at the Town Pump... **Joseph Danza and Roger Baird** at the Glass Slipper... **Amos Garrett** at the Yale... **The Road to Mecca** at the Arts Club Granville Island... **Jamille Hassan** exhibit closes at the Presentation House Gallery...

21 THURSDAY CITR Cool Thursdays at the Pit Pub... **Dart Globevish Sun Dog** at the Crue Elph... **Collins James** with the Jitters at the Commodore... **Free Fall** at the Glass Slipper... **Jamille Hassan** exhibit closes at the Presentation House Gallery... **Amos Garrett** at the Yale... **The Road to Mecca** at the Arts Club Granville Island...

22 FRIDAY Hammerheads with Flog at the Crue Elph... **Coches Twins** with **Galaxia 500** at the Orpheum... **Bayabaga String Quartet** at the Glass Slipper... **Collins James** with the Jitters at the Commodore... **Spirit of the West** at the Breakers... **Jamille Hassan** exhibit closes at the Presentation House Gallery... **Amos Garrett** at the Yale... **The Road to Mecca** at the Arts Club Granville Island...

23 SATURDAY CITR presents Redd Kross and Posies at the Town Pump... **CITR** presents **Gwar** at 86 Street... **Ninth Configuration** with **Skia Barn** at the Crue Elph... **Collins James** with the Jitters at the Commodore... **Big Red** at the Glass Slipper... **Battled Roosters** with **Huena Roosters** at the Arts Club Seymour... **Spirit of the West** at the Breakers... **Jamille Hassan** exhibit closes at the Presentation House Gallery... **Amos Garrett** at the Yale... **The Road to Mecca** at the Arts Club Granville Island... **Berlin Modern Architecture** exhibit closes at Tech Gallery...

24 SUNDAY Barbara Hight at the Vancouver East Cultural Centre... **Skylark** at the Town Pump...

25 MONDAY Helios Crue at the Crue Elph... **Rita MacNeil** at the Queen Elizabeth Theatre... **Jamille Hassan** exhibit closes at the Presentation House Gallery...

26 TUESDAY CITR World Beat Night at the Pit Pub... **Rita MacNeil** at the Queen Elizabeth Theatre... **Sherman Robertson** at the Yale... **Jamille Hassan** exhibit closes at the Presentation House Gallery...

27 WEDNESDAY CITR Hot Wednesdays at the Pit Pub... **Utopia** (Midnight) at the WISE... **NRH** at the Crue Elph... **Daylo Abortion** at the Commodore... **Boying Geronimo and Harumba Calzada** at the Glass Slipper... **Rita MacNeil** at the Queen Elizabeth Theatre... **Sherman Robertson** at the Yale... **Jamille Hassan** exhibit closes at the Presentation House Gallery...

28 THURSDAY CITR presents the Picasso Set with **Like Rain** at the Crue Elph... **CITR Cool Thursdays** at the Pit Pub... **Taj Mahal with the Demons** at the Commodore... **Paul Fisher Quartet** at the Glass Slipper... **Rita MacNeil** at the Queen Elizabeth Theatre... **Sherman Robertson** at the Yale... **Jamille Hassan** exhibit closes at the Presentation House Gallery...

29 FRIDAY Big Bang Theory at the Crue Elph... **George Robert and George Urban** quartet at the Glass Slipper... **Rita MacNeil** at the Queen Elizabeth Theatre... **Capping Day, Somebody's Daughter and Orphans** Reason at the University Sports Bar (Seattle)... **Like Rain** at the Tavern (Pulman, WA)... **Sherman Robertson** at the Yale... **Jamille Hassan** exhibit closes at the Presentation House Gallery...

30 SATURDAY Schlegelrock, Mary and Screaming Bloody Mary at the Crue Elph... **Blaine Dunaway Quartet** at the Glass Slipper... **Rita MacNeil** at the Queen Elizabeth Theatre... **Sherman Robertson** at the Yale... **Like Rain** at the Big Dipper (Spokane, WA)... **Jamille Hassan** exhibit closes at the Presentation House Gallery...

31 SUNDAY The Crusaders with Non Stop Erotic Cabaret at the Crue Elph... **Grass Roots Recording** Best of the Glass Slipper...

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26 DISORDER

LONG GROOVES 100

Various Artists	Death of Vinyl (DOV Entertainment)
Various Artists	Satyricon (Juggler)
Boa Throver	In Battle There Is No Law (Future Shock/Silent Screams)
Various Artists	Knitting Factory Goes to the Northwest (Knitting Factory)
Various Artists	Crack of a Belting Whip (Cargo/Kix)
Meat Beat Manifesto	99% (Warner/Mute)
Helmet	Strap It On (Amphetamine Reptile)
3 Mustaphas 3	Soup of the Century (A&M/Warlock)
Jesus Jones	Double (Capitol)
Allen Ser Reid	Curse (Sire/Amphetamine)
Montreal Jubilation Gospel Choir	Jubilation III (Justin Time)
Blackhouse	Material World (Lack-Fit)
Blackhouse	Digital Dump (Rough Trade)
Barford Squad	Hardcore Revolution (Start)
Ice Cube	Hard at Will (Priority)
Marlaine Benson	Gula Gula (A&M/Virgin/Earthworks)
Grutsky	Inside Yours (Empty)
World Famous Supreme Team	Round the Outside (A&M/Virgin)
Gypsy Kings	Allegria (Elektra)
Various Artists	Hard to Believe (C/D)
Various Artists	The Father, the Son and the... (Antler Subway/Body)
Dream Warriors	And Now the Legacy Begins (A&M/Interscope)
Various Artists	Rewind Volume 2: The Singers (RAS)
Happy Mondays	Pills 'N Thrills and Belyatches (Warner/Elektra)
Philadelphia Five	Trilogy (Cargo/Venture/Interscope)
Winter	Into Darkness (Future Shock)
Zooz Riff & Marc Mylar	Nutritionally Sound (Trigon)
Booth	Cold Hands (Amphetamine Reptile)
Enduro	Angle of Attack (Toxic Shock/Boboko)
Stereo-Taxi Device	Stereo-Taxi Device (Cargo/Kix)
Various Artists	Beats: A Collection of Jazz Songs (EC Tones)
Various Artists	Doomsday New Volume 3 (BMG-Norfolk)
Various Artists	Satan: The Chainsaw (Amphetamine Reptile)
Randall Hell Spawn	Chainsaw Masochist (Wrench)
KMFDM	Nowhere (Warner/Reprise)
Tab McKay	Native (Wave Train)
Various Artists	Tatlin Blues (A&M/Interscope)
Various Artists	New Wave of Brit. H. Metal (Metal Blade/Cargo)
Wartime	Fast Food for Thought (Chrysalis)
Various Artists	Rewind Volume 1: The Djs (RAS)
Various Artists	Some Disenchanting Evening (Tomorrow)
Run Wasty Run	Green (Catalan Twin/Tone)
The Great Kat	Beethoven on Speed (Cargo/Roadrunner)
Limbonianka	Slippy Grooves (Sony/Realixity)
Kinthea Percussion Ensemble	Suspense (Audioton)
Nuclear Assault	Handle with Care (Sire/Interscope)
Pur	Heartbeat & Heartbreak (Cargo/Kix)
Universal Congress of	The Sad and Tragic Demise... (Fusion/Empty)
Shove People	Hermitage (Pagan)
Parity	So Early in the Spring (Green Line)
R. Murray Schaefer	Five Stings (dies) & 5 of Stings (dies) (Centricdies)
Arc Gospel Choir	Bound for the Promised Land (Sire/Coard)
Exene Cervenka	Running Scared (Capitol/Interscope)
Kid Six	Swallowed in Blue (Cargo/Roadrunner)
Rikk Agnew's Yard Sale	Emotional Vamp (Triple XXX)
EPMD	Business As Usual (Sony/Columbia)
Borghesia	Resistance (Play It Again Sam)
Chemistry Set	Wake Up Sometime (Romilar D)
Noir de Soie	A Suite of All Parties (CDD+150 BPM)
Various Artists	Navajo Songs from Canyon de Chelly (Sire/New World)
Baine Reininger	Expatiation (Rockville)
Heretica	Mass Hysteria (Fringe)
Hawklind	Space Bandits (Cargo/GWR/Roadrunner)
Doughboys	Happy Accidents (Capitol/Restless)
Various Artists	Liturgical Offshoots (Sire/Harmonia Mundi)
Senor Flux	The Criminal (Cargo+Emergo)
Destruction	Cracked Brain (BMG-Norfolk)
Fairport Convention	The Five Seasons (Rough Trade+New Route)
Azed	Fragments of the Morning (Rough Trade+Cite la Mort)
INKT Chain	New Day (DAS)
Bastro	Sing the Troubled Beast (Homestead)
Thomas Mapfumo	Shumba (A&M/Virgin/Earthworks)
Azed	Too Wicked (A&M/Interscope)
Mother Love Bone	Apple (Polygram/Polygram)
Mekons	The Mekons Rock 'N Roll (A&M/Twin/Tone)
Tonk Entry	The Weight of the World (Cargo+Emergo)
Cancer	To the Gay End (Future Shock/Silent Screams)
Highgate	The Community 3 Sessions (Community 3)
Amclurex	Backslide (Romilar D)
Gregson & Collier	Love is a Strange Hall (Capitol/Rhino)
Anthony Braxton	Compositions #8 (Sire/Hal Hut)
Barbara Kahn	Golden Dawn Talk Back (Community 3)
Jon Hassell	Earthquake (Fusion III+Tomato)
Barry McNelly	Timeframe (Barra Music)
Various Artists	Out of Majors (V.I.S.A.)
Killage	For Ladies Only (Touch & Go)
Of Cabbages and Kings	Basic Pain (Kix Pleasure) (Triple XXX)
Kreator	Come of Souls (Sire)
Marie-Lynn Hammond	Black & White... (Festivo/Ami Tradition)
Flying Bulgar Klezmer Band	Human Weckages (Sire+Noise)
A.A.M.	A Case of Desire (Projekt)
Black Tape for a Blue Girl	Ten Songs for Another World (Rough Trade+Young God)
Various Artists	Hard Cash (Green Linnet)
Locusts	The Gun for Hire (Moon)
Wig Torfure	Just Say Fowl (Big Rehab)
Nikki Sudden	Groove (Rockville+Giant)
Mad Professor	A Feast of Yellow Dub (Oasis)
Devine & Station	The Prince of Wiles (Rockville)
Tref Fune	Time Turns the Moon (Festival+CRV)



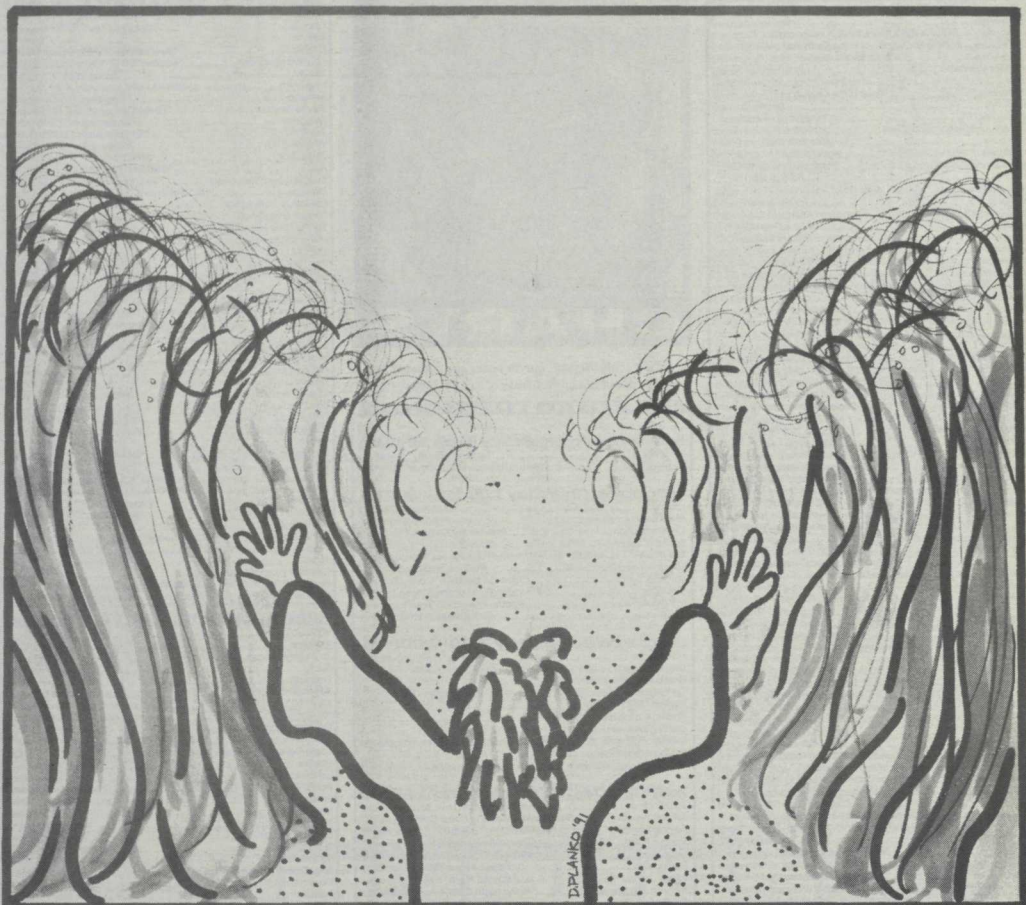
Not for anger and despair, but for peace and a kind of home - suicide note of Lewis Hill, founder of KPFA Berkeley, 1957

SELECTED TOP THINGS

Nardwar the Human Serviette Show (Fridays 3:30-4:00PM)	Brant TV	"Lumberjack City" (Lookout)
The A-Bombs	"Butt-Nose and I'm Snowed" (Norton)	
Megablast (Thursday 1:00am-4:00AM)	loose	Kid Will EP (Philly)
Meat Beat Manifesto	99% (Warner/Mute)	
Criminal Nation	Release the Pressure (Nastymix)	
Sound of Reality	Moestrom (Sound of Reality)	
Boa Throver	In Battle There Is No Law (Future Shock/Silent Screams)	
Zooz Riff and Marc Mylar	Nutritionally Sound (Trigon)	
Son of Bazook	"Change the Style" CD-5 (S.O.U.L.)	
Bloodart (Red Decibel/Desert Engine)	Bloodart (Red Decibel/Desert Engine)	
Various Artists	Death of Vinyl (DOV Entertainment)	
10:10	"It Is Done" 12" (Doc Rulin)	
Jiggle (Wednesday 7:00-9:00PM)	Karen Black	"Alaska" 7" EP (Vital Music)
The Revelry Girls	Good Times (Patrol mistakes)	
Getting beat up by a gang of 14-15 year old skinheads in Tulsa, OK	"Fat Pat," Ted's Lifetime	
Our fly girlfriend Mire is Bruno	Melvins EP (Sympathy for the Record Industry)	
The local music scene	Mike's dad kicking the shit out of him for having gilly hair	
Journey to the Soft Chevy Chain of the Earth (Wednesdays 8:15-10:00AM)	Jack Endino	Angle of Attack (Toxic Shock/Boboko)
John Waterman	Dead Cold of Bashing Coca-Cola (NightHut)	
Branda Kahn	Golden Dawn Talk Back (Community 3)	
Various Artists	Knitting Factory Goes to the Northwest (Knitting Factory)	
Hawklind	Space Bandits (Cargo/Roadrunner+GWR)	
Dave Allen	Old Neck and New Strings (diemo cassette)	
Wiggy J	"Up and Alarm" (diemo cassette)	
Tighegh of a Pastel Fern	"Alpha Night Club" (diemo cassette)	
The Perfume Tree	"dreaming" (diemo cassette)	
International Venus Flytrap Network (Fridays 11:00AM-1:00PM)	Jesus Jones	"Real Real Real" from Double (Capitol)
Ultra Vivid Scene	"Three Stars" from Joy (PolyGram+4AD)	
Pop Will Eat Itself	"K. V. & Zee" CD-5 (BMG)	
Renegade Soundwave	Thunder II (Warner/Mute)	
The Cure	"Tragedy for You" CD-5 (Sire+Epix)	
242	Disintegration (Warner)	
Above the Low	Live Like Hustlers (Sire+Epix)	
Dub Syndicate	Classic Selection Vol. (On-U Sound)	
Destruction	"My Sharona" on Cracked Brain (BMG+Noise)	
Steinsky & Mass Media	on Death of Vinyl (DOV Entertainment)	
Swingin' Singles (Wednesday 11:00AM-1:00PM)	Karen Black	"Alaska" (Vital Music)
Various Artists	four-song 7" compilation (Double A)	
Gas Huffer	"King of Hubcaps" 7" (Sieve Print Fan Club)	
Rev. Norton Hegt	"Psychobilly Freakout" 7" (Sub Pop)	
Distress Signals	"Especially You" (diemo cassette)	
Nimrod	"Cuntroll" 7" flexi (Bono)	
Giuliano Spiga	"Pinkie" 7" (GS Music)	
Flop	"The Losing End" 7" (Lucky)	
Freewheelin' Mark Arm	"My Life with Rickles" 7" (Sub Pop)	
The Brood	"Since He's Been Gone" 7" (Giant Pop)	

SHORT GROOVES 50

Screaming Trees	"Bed of Roses" CD-5 (Sire/Epix)
Front 242	"Ingridy for You" CD-5 (Sire/Epix)
Tad	"Jinx" 7" (Sub Pop)
Crane	"Inescapable" 12" (Dedicated Crane)
Ken Basunagather	"Bomber" CD-5 (Metal Blade/Cargo)
Kill City	"Secret Smile" 7" (Dionysus)
Mark Arm	Freewheelin' Mark Arm 7" EP (Sub Pop)
Sawweed	"Deetrap" 7" (K Distribution)
Jungle Brothers	"I Get a Kick out of You" 12" (Chocolate)
Smugglers	"Up and Down" 7" (Nardwaur)
Too Short	"Short But Funky" 12" (BMG+Jive)
Whipping Boy	Whipping Boy 12" EP (Cherry)
Jesus Lizard	"Mouth Breather" 7" (Capitol)
Aed	"O'Gates" 12" (Kaldorscope/At Sea)
Boogie Down Productions	"You Know the Rules" 12" (BMG+Jive)
Deleka	"Kidd Get Hyped" 12" (Sire)
Ed O. & Da Bulldogs	"I Get to Have It" 12" (PWL)
Beaudoft-Hopkins	"Something Sank" 12" (Cherry)
Young Black Teenagers	"Nobody Knows Hell" CD-5 (SOUL)
Nation of Ulysses	"Sound of Young America" 7" (K+Dazed)
Out Out	"Dew" 12" (A&M)
Plant Beach Orna	"Pwitrals" 12" (OFN)
Almighty Lumberjacks of Death	Always Out of... 7" EP (Force Majeure)
Pigface	Spoon Breakfast 12" EP (Touch & Go+Invisible)
A Tribe Called Quest	"Description of a Foot" 12" (BMG+Jive)
Young Fresh Fellows	"Motorbroke" 7" (Crucial Record Dealership)
Son of Bazook	"Change the Style" CD-5 (SOUL)
Pratt 212	"Different Drum" 7" (Sire)
Digital Underground	This Is an EP 12" EP (army Boy)
Infinite Regression	is This A EP 12" EP (Cherry)
Artkymen	"96" 12" (Circularphile)
Miscot	"Macrot 7" EP (Capitol)
Smelly Gombos	FMMUWack 7" EP (Capitol)
Barb Psychots	"Nothing Feels" 12" (Cherry)
Dirt	"Rip Off" 7" (Three Minute Mile)
Nick Madocagor	"Uedich Lil" 12" (OFN)
Profax	Profax 7" EP (Capitol)
Gut Flowler	"Maple Leaves" 7" (Bison Valve)
Deco	"Power Hls" 12" (Circularphile)
Deco	"Jesus Was a Capricorn" 7" (Cherry)
A Priori	"First Cause" 12" (Lacocoon Productions)
Just Say No	"Pebbles on Crack" 7" (Go Ahead)
Voodoo Dolls	"Sad Feeling" 7" (Shanton Pop)
Siren Pungus	"Hose" 12" (OFN)
Gunshar/ners	"Do You Care Theme" 7" (Crucial Record Dealership)
God's Acre/Green Mountain School	split 7" (Toxic Shock)
10:10	"It Is Done" 12" (Doc Rulin)
Crieger/Hopful Monkeys	split 7" (Capitol)
Brother Makes 3	"Do Ya Wanna Dance" CD-5 (Cardiac)
2 Queens of a King and a Drum Machine	"Queensland" 12" (Koroda)
SINGLE MAGNETIC PARTYCLOTHES 50	
Winchwerk	"Ripped Away"
Perfume Tree	"Dreaming"
To 2 & the Angels	"Nightmare"
Sect	"Amor Patriae"
Earthing	"Soldiers of Fortune"
Eden's End	"Things Will Change"
Min 10	"Psycho Vibe"
No CSI Band	"We Need a Revolution"
Darling Thrushes	"Glas"
Cherry Hogg	"Ain't Got the Key to Your Heart"
Logic Conspiracy	"Hate"
Purine	"Tony's New One"
List of Mrs. Arson	"Kondusha"
Partial Patty	"Female Sex Organs"
Erin Stephens	"Nine"
Unleven Steps	"North Star Shine"
High Speed Sacrifice	"Chainsaw Guitar"
Sins of the Flesh	"Fresh and Blood"
Brian Faith	"Playing for a Break"
Sound of Reality	"Worth the Wait in the Cold"
Tony Balaoro Dance Ensemble	"Pussycat"
Vaseclements	"Men"
Exotic Pets Erotica	"How Many Times"
Bruce Under	"Vitamin K"
Random Order	"All Day"
Gypsy	"Money"
Headspring	"Oppression"
Typical of a Pastel Fern	"In Eden After School"
Joe 90	"Ill State of..."
Purple City	"Alpha Nightclub"
THUD	"End of the World"
Falling Spikes	"Downlow"
Popul	"Coin Toss"
Polka Dogs	"History"
Captain Crunch	"Don't Know Why"
Mystery Machine	"Life in the Colonies"
Uppole Mind Waves	"You Don't Exit in Transition"
Broken Faith	"Baw"
The Valentines	"Gimme Some Action"
The Buchknus	"Show and Tell"
NOMA	"Hockey and..."
Global Citizens	"Why"
Ludwigs	"I Want You"
23music	"Labyrinthine (4th Movement)"
Flem	"Socratic Versus Socratic"
Meredith Cafe	"Back of a Cardiac"
Fun for Mafake	"Saltwater Love"



a brush with organized religion

with easter approaching, the church mounted a huge recruiting campaign to fill up some of the empty desks in the sunday school. "go forth," the reverend said, "and invite your friends. tell them what we do here and don't forget to mention the free cadbury cream eggs that i'll be giving out next sunday." so my older sister went forth into the community and returned the following week with me. i was, she explained to the assembly, a scottish agnostic of decidedly secular background who wished to become a german baptist. they put me in a classroom. the teacher gave me a good news bible companion, and told me to work through the book as best i could. the bible companion was like an exercise book; it was full of puzzles and games designed to foment your knowledge of the scriptures. of course, if you'd never read a bible before, there wasn't much it could do for you. i found this out after staring at the first page for ten minutes, trying to come up with a six-letter-word for "canaa god." the other students, meanwhile, were scurrying through their assignments like so many learned monks. no way was i going to put a dent in that crossword-puzzle. i flipped through the book until i found something familiar: a picture of moses. here was someone i recognized. every easter, his movie was on tv. and every easter, throughout my childhood, i watched this man float down the Nile in a picnic basket. and i watched him grow up. and i watched him emerge as a leader of the children of israel. and usually, at about the second or third plague, i stopped watching, because it was bedtime. but still, i recognized him. moses was overlooking the red sea. but i couldn't tell from the colourful illustration whether he was parting the water for his people or slamming it shut on the hapless chariot guys. the book wanted me to write a brief caption describing the scene. i wrote the first thing that popped into my head. i wrote: surf's up.

by rob howatson

ESTABLISHED REPUTATION TAPES

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ALL NEW RELEASES - LP

Arwad.....Too Wicked	U Roy.....Wind of Change	Various.....King Tubby's Fantastic	Tiger.....Ram Dance Hall
Big Youth.....Reggae Phenomenon	U Roy.....Dread In A Babylon	Dennis Star Rhythm Dancers	Various Artists.....Limousine Vol.1
Big Youth.....Bob Marley's Legend In Sax	U Roy.....Best of O Boy	Dennis Star Rhythm Dancers	Various Artists.....Best Baby Father
Brigadier Jerry.....On the Road	Various.....Undivided Roots	Dennis Star Rhythm Dancers	Various Artists.....Fast Car
Brown, Dennis.....Go Now	Various.....Return of Super Age	Dennis Star Rhythm Dancers	Various Artists.....21st Century Sound Clash
Brown, Dennis & Freddie McGregor.....My Kind of Girl	Various.....Reggae for the World	Dennis Star Rhythm Dancers	Various Artists.....No Contrast
Chalice.....Si Mi Ya	Various.....Pure Lovers 2	Dennis Star Rhythm Dancers	Various Artists.....Feature Attraction
Coco Te.....Klark's Island	Various.....Kutchie More Kutchie	Dennis Star Rhythm Dancers	Various Artists.....357 Magnum
Cotton, Joseph.....No Touch the Style	Various.....Cosmic Force Dance Hall 2	Dennis Star Rhythm Dancers	Various Artists.....Brainwave
Cutty Ranks/Tony Rebel.....Odehally	Various.....Natty Rebel Roots	Dennis Star Rhythm Dancers	Various Artists.....Frighten Friday
Delfonico.....African Rubber Dub	Various.....Reggae Hits Vol.8	Dennis Star Rhythm Dancers	Various Artists.....D.J. Government
Dub.....Matrix Dub	Various.....Spotlight on Reggae Vol.2	Dennis Star Rhythm Dancers	Various Artists.....Yellowman Strikes Again
Dub.....Sensu Dub Vol.2/3	Various.....Spotlight on Reggae Vol.1	Dennis Star Rhythm Dancers	Various Artists.....Smile
Dub Syndicate.....Classic Selections Vol.1	Various.....Jah Screw Exp	Dennis Star Rhythm Dancers	Various Artists.....Have a Nice Weekend
Emmanuel.....Check for the Best	Various.....Fire Down Below	Dennis Star Rhythm Dancers	Various Artists.....Champion
Gladiator/Jr. Vibe.....Livel	Various.....Rewind: the Singer's	Dennis Star Rhythm Dancers	Various Artists.....Wicked Inna Bed
Harris, Derrick.....Riding the Musical Character	Various.....Out of Meary, One Pl.2	Dennis Star Rhythm Dancers	Various Artists.....Penthouse Presents
Higgs, Joe (& Waller).....Blackman Know Yourself	Various.....Lios Attack	Dennis Star Rhythm Dancers	Various Artists.....Showcase '90
Holt, Jason.....20 Super Hits	Various.....Original	Dennis Star Rhythm Dancers	Various Artists.....Holding On
Isaac, Gregory.....Cool Riller	Various.....Territorial Spirits	Dennis Star Rhythm Dancers	Various Artists.....Big Showdown
Isaac, Gregory.....Call Me Collect	Various.....Live Power	Dennis Star Rhythm Dancers	Various Artists.....Pay Dune Poo
Isaac, Gregory.....Unconquered People	Various.....Shabba Ranks	Dennis Star Rhythm Dancers	Various Artists.....Strictly the Best
Israel, Vibrations.....Coronation Dub	Various.....On the Right Track	Dennis Star Rhythm Dancers	Various Artists.....Twice my Age
Jah, Shaka.....Dub Symphony	Various.....Positive & Strong	Dennis Star Rhythm Dancers	Various Artists.....Unchallenged
Jah, Shaka.....The Disciples	Various.....Greatest Hits	Dennis Star Rhythm Dancers	Various Artists.....Past & Future
Jah, Shaka.....Commandments of Dub 1	Various.....Putting Up Resistance	Dennis Star Rhythm Dancers	Various Artists.....Good Vibrations
Johnson, Linton Kweil.....Poets in Roots	Various.....Have A Nice Weekend	Dennis Star Rhythm Dancers	Various Artists.....Marcia Griffiths
Key, Janet.....Silly Games	Various.....I.O.U.	Dennis Star Rhythm Dancers	Various Artists.....Music Works '88
Lida Incorporated.....Black Liberation	Various.....Let's Go Dancing	Dennis Star Rhythm Dancers	Various Artists.....Sweet For My Sweet
Lida & Chalm.....New Day	Various.....Warning (UK/Who's Taking You Home)	Dennis Star Rhythm Dancers	Various Artists.....Get Up and Dance
Little Kirk.....Too Hot To Handle	Various.....Feature Attraction	Dennis Star Rhythm Dancers	Various Artists.....The Sweet Soda Man
Leslie, Jr.....Selfish Love	Various.....Jesse James	Dennis Star Rhythm Dancers	Various Artists.....Den Dow
Liondunderground.....1980-1984	Various.....Reggae Dance Hall Sensation	Dennis Star Rhythm Dancers	Various Artists.....Cassandra
Loveland.....Bad Seed	Various.....Black Wind Ego	Dennis Star Rhythm Dancers	Various Artists.....Murder Them
Macks B.....Natural Sunan	Various.....Freedom	Dennis Star Rhythm Dancers	Various Artists.....My Love
Macks B.....Looks Are Deceiving	Various.....Smile	Dennis Star Rhythm Dancers	Various Artists.....Cass Dan
Mad Professor.....Changing Times	Various.....Fruit of the Loom	Dennis Star Rhythm Dancers	Various Artists.....Me No Like Rikers Island
Madden, David.....Live at Country Club	Various.....Wild Jockey	Dennis Star Rhythm Dancers	Various Artists.....Tempto
McGregor, Freddie.....Back in the Biz	Various.....Nuh Dis Come Ya Fe Drink Milk	Dennis Star Rhythm Dancers	Various Artists.....Nuff Man A Dead
Moses, Sugar.....We Refuse	Various.....Live & Love	Dennis Star Rhythm Dancers	Various Artists.....The Dead
Nikadimas/Jr. Demus Superstar.....Cabin Flating Peter Roots	Various.....Know Now	Dennis Star Rhythm Dancers	Various Artists.....Bubble's Sweet Tonight
Ninny the Observer.....Observation Station	Various.....Hot We Ho	Dennis Star Rhythm Dancers	Various Artists.....Sonsa Come Back
Ninjanman.....Move From Here	Various.....Silent Assassin	Dennis Star Rhythm Dancers	Various Artists.....Home Boy
Pablo, Agustin.....My Weapon	Various.....Touch of Class	Dennis Star Rhythm Dancers	Various Artists.....Hot Stepper
Pablo, Agustin.....Blowing with the Wind	Various.....Exploitation	Dennis Star Rhythm Dancers	Various Artists.....Ready or Not
Perry Lee/Mad Professor.....Mystic Warrior Dub	Various.....B 3 Session	Dennis Star Rhythm Dancers	Various Artists.....A Jamaican Love Story
Prince Paul.....Rhythms of the City	Various.....Jah Discipline	Dennis Star Rhythm Dancers	Various Artists.....Variety Night '90
Prince Paul.....Blackman Land	Various.....Our Time is Now	Dennis Star Rhythm Dancers	Various Artists.....Vintage Night '90
Ranks, Shabba.....Just Reality	Various.....Good Boy Me	Dennis Star Rhythm Dancers	Various Artists.....Fresh '89 Vol.2
Ranks, Shabba.....Message From Africa	Various.....Shocking Colors	Dennis Star Rhythm Dancers	Various Artists.....Singer's Night
Ranks, Shabba.....Rappa With the Ladies	Various.....How Ya Mouth Tan	Dennis Star Rhythm Dancers	Various Artists.....Reggae Sting Vol.3
Ranks, Shabba.....Exploitation	Various.....One More Chance	Dennis Star Rhythm Dancers	Various Artists.....Dance Hall Special
Ranks, Shabba.....And the Volcano	Various.....Who Done It	Dennis Star Rhythm Dancers	Various Artists.....Dance Hall Nights '90
Ranks, Shabba.....Golden Greats Vol.1	Various.....Pincers Meets Sanchez	Dennis Star Rhythm Dancers	Various Artists.....Reggae Sting Vol.4
Ranks, Shabba.....African Vengeance	Various.....Wayne Wonder And Sanchez	Dennis Star Rhythm Dancers	Various Artists.....CA/PSO IMPORTS
Ranks, Shabba.....Taxi Hitz 1978-90	Various.....Roots Vibration	Dennis Star Rhythm Dancers	Various Artists.....Bryon Lee & the Dragonaires
Ranks, Shabba.....Tribute to the Superstar	Various.....Blue Trac Superhits	Dennis Star Rhythm Dancers	Various Artists.....Jamica Carnival '90
Ranks, Shabba.....30 Super Hits	Various.....Music Works '90	Dennis Star Rhythm Dancers	Various Artists.....Teeser (Goli & Rush Mo)
Stepper, Reggie.....Kim-Bo-King	Various.....Wicked Inna Bed	Dennis Star Rhythm Dancers	Various Artists.....Rude Girl Pose
Teppa Lee & Rappa Roberts.....Straight From the Yard	Various.....Top Score/Whats The Score	Dennis Star Rhythm Dancers	Various Artists.....Mad - E - Dark
Tuffant.....Move up Time	Various.....Creative Sounds - Hot Shots	Dennis Star Rhythm Dancers	Various Artists.....Soca Dance Party
Twinkle Brothers.....Unification	Various.....Turn & Fire - Upsetter Dub Disc 1	Dennis Star Rhythm Dancers	Various Artists.....Shandiler
Twinkle Brothers.....Unification	Various.....Classic Roots	Dennis Star Rhythm Dancers	Various Artists.....Many Lights One Glow (10th Anniversary)
Twinkle Brothers.....Unification	Various.....Classic Roots	Dennis Star Rhythm Dancers	Various Artists.....Flying Turkey
Twinkle Brothers.....Unification	Various.....Classic Roots	Dennis Star Rhythm Dancers	Various Artists.....Above and Beyond
Twinkle Brothers.....Unification	Various.....Classic Roots	Dennis Star Rhythm Dancers	Various Artists.....Good Luck to You Mr. Mayor
Twinkle Brothers.....Unification	Various.....Classic Roots	Dennis Star Rhythm Dancers	Various Artists.....Burning Flames
Twinkle Brothers.....Unification	Various.....Classic Roots	Dennis Star Rhythm Dancers	Various Artists.....The Cry
Twinkle Brothers.....Unification	Various.....Classic Roots	Dennis Star Rhythm Dancers	Various Artists.....Trouble Again
Twinkle Brothers.....Unification	Various.....Classic Roots	Dennis Star Rhythm Dancers	Various Artists.....Buff Boys
Twinkle Brothers.....Unification	Various.....Classic Roots	Dennis Star Rhythm Dancers	Various Artists.....Worky Worky

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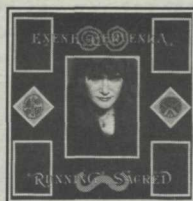
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